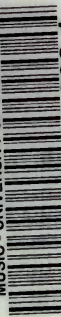


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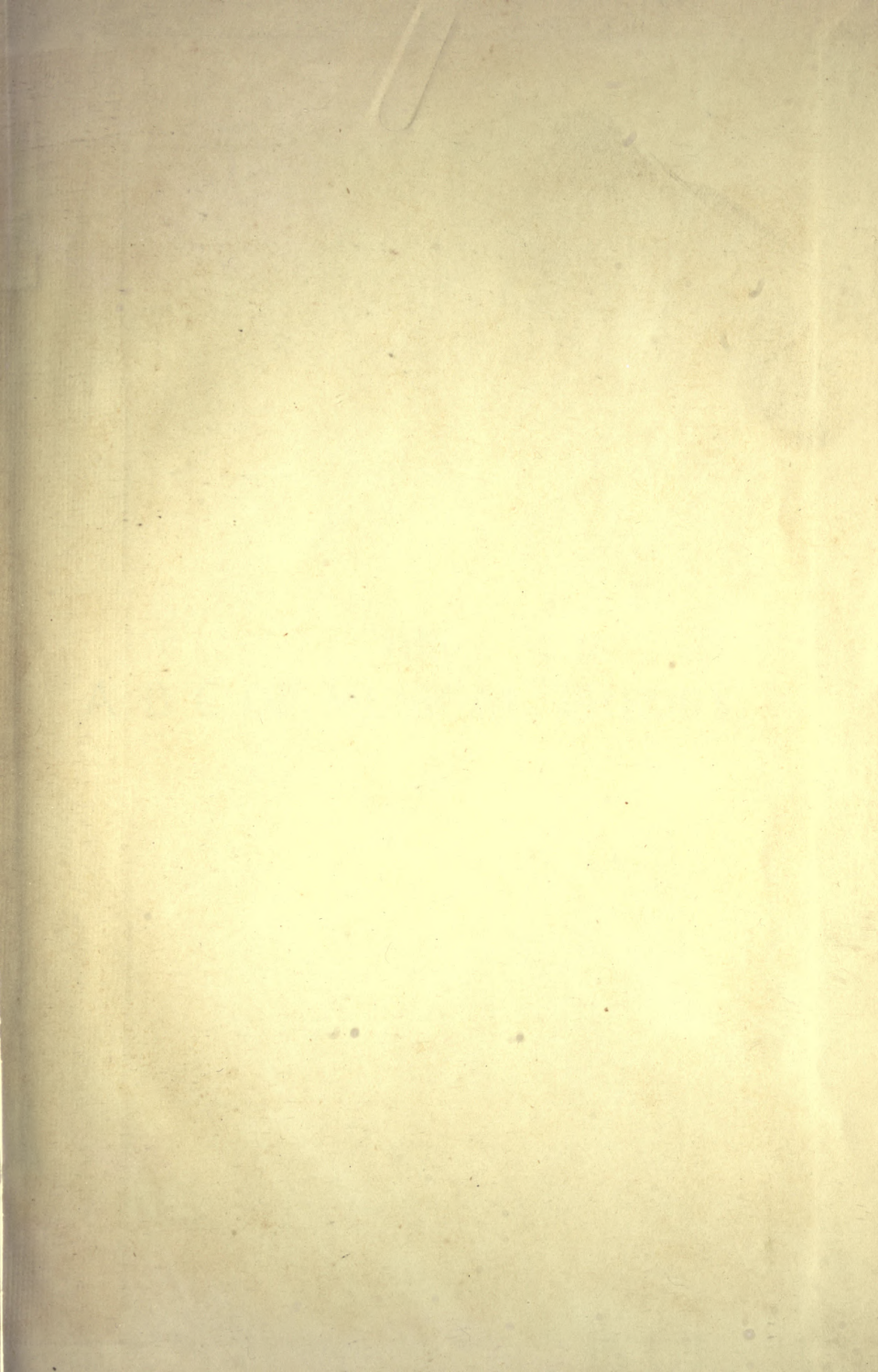
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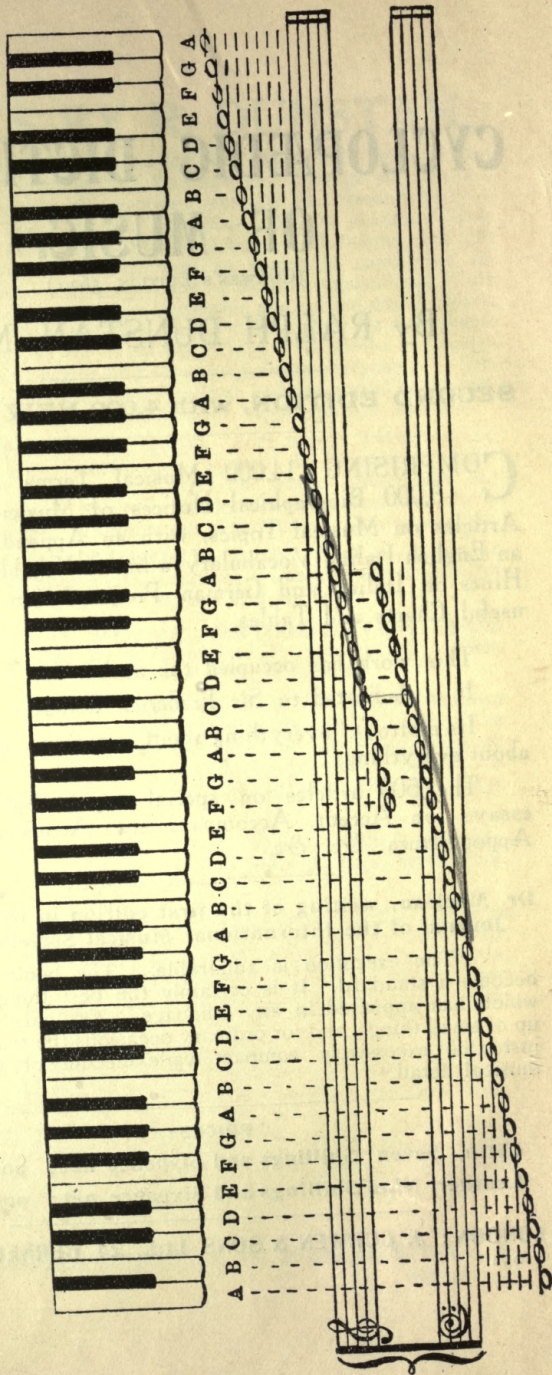
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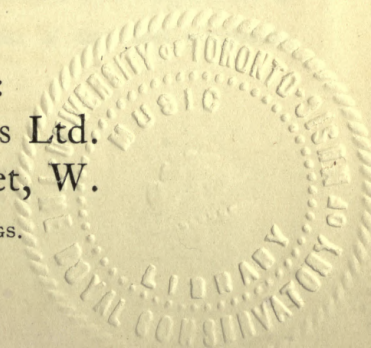
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## PREFACE.

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THE following pages were primarily intended to provide a series of graduated questions and exercises covering, as far as possible, the whole field of what is commonly known as Musical Theory, or the Rudiments of Music; and it was further intended that the work might be used in connection with any standard text-book. In dealing, however, with the more difficult parts of the subject, such as Syncopation, Transposition, the C clef in various positions, Determining the Key of given passages, and other similar questions which often puzzle the beginner, the author found that most of the text-books on Musical Theory gave less information than the ordinary student needed. It was therefore deemed advisable to include a concise summary of the essential Rudiments of Music, which might serve either for instruction, for revision, or for reference.

It is hoped that the teacher who may use this little work with his pupils will find his labours lightened, and that the questions and exercises are sufficiently varied and comprehensive to enable the student to understand the subject thoroughly, and to prepare for any of the usual examinations.

For the Sixth Edition the Section dealing with Musical Ornaments has been revised and extended, and supplemented by a complete set of Exercises based on extracts from the works of the chief composers from Couperin to Chopin.

*A B C of Musical Theory.*

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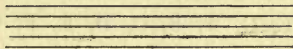
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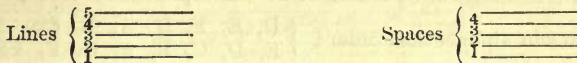
# THE A B C OF MUSICAL THEORY.

## CHAPTER I.—NOTES AND RESTS.

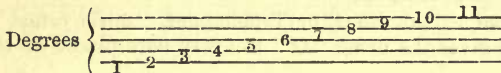
1 The **Staff**, or **Stave**, on or near which musical characters are placed, consists of five horizontal parallel lines.



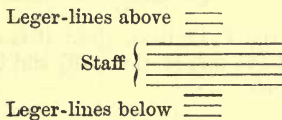
2 These lines, and the spaces between them, are usually counted upwards, from the *lowest* to the highest.



3 Each line, and each space, is called a **Degree**: thus, the five lines and four spaces make up nine degrees; while two additional degrees are gained by using the space below the 1st line, and that above the fifth line.



4 When more degrees are required, short lines, called **Leger** (or *ledger*) **Lines**, are added below or above the staff.



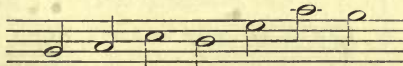
As any number of leger-lines may be employed, the staff may be thus extended at pleasure.

5 A **Note** generally consists of two parts, a *head* and a *stem*.

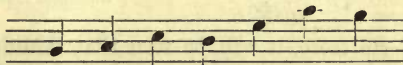
The head is either open (*white*), or close (*black*), and is placed on a line or in a space.

N.B.—“*The stem may turn either up or down, without making any difference to the music.*” In writing or printing music, however, the stems of notes in the higher part of the staff are turned *down*, and those in the lower part of the staff turned *up*, for the sake of uniform and graceful arrangement.

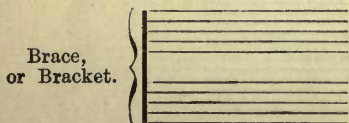
White, or open, notes.



Black, or closed, notes.



6 In music for the pianoforte two staves are required, one for each hand. The two staves are connected by means of a **Brace**, or **Bracket**.



When several voices, or instruments, take part in a piece of music, the number of staves required varies from two to, perhaps, 20 or 30. All the staves are then bracketed together, forming what is called a **Score**.

7 Notes, which represent musical sounds, differ from each other in several respects. The most important of these are **Pitch**, and **Length** (or duration). Pitch refers to sounds when they are regarded as *high* or *low*, and deals with that part of music called **Tune**. A high note is sometimes called *sharp, shrill, or acute*; a low note, *flat, grave, or deep*. Pitch may be either *fixed (absolute)*, or *relative*.

8 To distinguish pitch, notes are named after the first seven letters of the alphabet—A, B, C, D, E, F, G.

9 When the compass of the music extends beyond these seven notes, we re-commence with A for the 8th note, and so on for the 15th, 22nd, &c., thus:—

A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, &c.

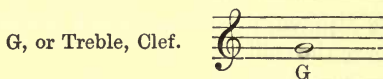
This is called the **Musical Alphabet**, and a series of notes, in unbroken succession, beginning at any point in this arrangement of letters, and taken either forwards or backwards, is said to be “in alphabetical order,” thus:—

Notes in alphabetical order:  $\left\{ \begin{array}{l} D, E, F, G, A, B, \&c. \\ E, D, C, B, A, G, F, \&c. \end{array} \right.$

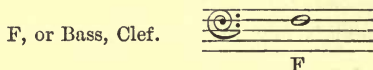
10 To determine the name of any note placed on the staff, a sign called a **Clef** is required.

11 Two clefs are in general use.

The first of these, called the G, or Treble, clef, “curls round” *the second line* of the staff, and gives the name “G” to every note placed on that line.



12 The other is called the F, or Bass, clef: it is characterised by *two little dots*, one on each side *the fourth line* of the staff, and it gives the name “F” to every note placed on that line.

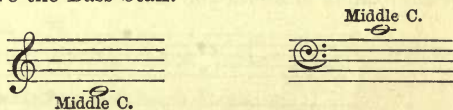


In general, the G clef is used for the *higher* notes of music, and the F clef for the *lower*.

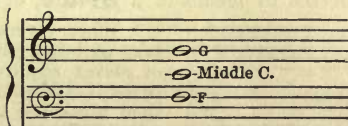
N.B.—Without a clef, notes would have no letter-names, and could only roughly indicate *relative* pitch.

13 The **Standard of Pitch** is called “Middle C.”

This note stands on the 1st leger-line below the Treble Staff, and on the 1st leger-line above the Bass Staff.

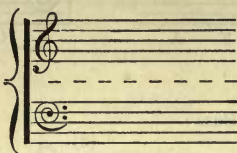


In the pianoforte score, it will be seen that “Middle C” occupies a position exactly midway between the staves, and also exactly midway between the G and F clefs.





14 The two staves, and the leger-line carrying Middle C, form one great staff of eleven lines—sometimes called the “Grand Staff:”—

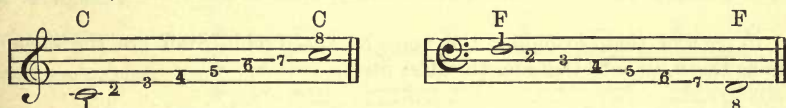


15 From the three fixed points, G, C, and F, all other names are easily calculated. Reckoning upward and downward from Middle C they read as follows:—

Treble Clef.



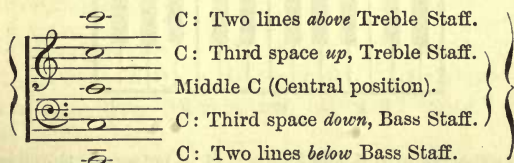
16 The *eighth* note, upward or downward, from any starting-point is called its **Octave**, and has the same letter-name:—



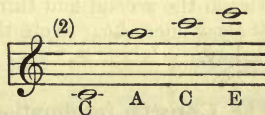
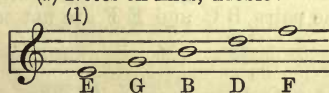
The octave of a note may be defined as “its repetition at a higher or lower pitch.”

The word octave is often written *Sva*, *8ve*, *8th*, or *8*.

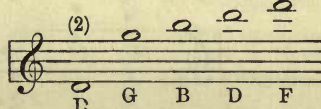
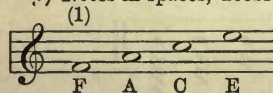
17 The names and positions of notes should now be committed to memory



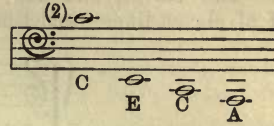
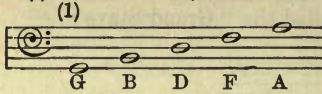
(a) Notes on lines, Treble:—



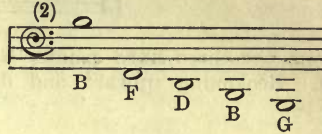
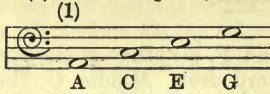
(b) Notes in spaces, Treble:—



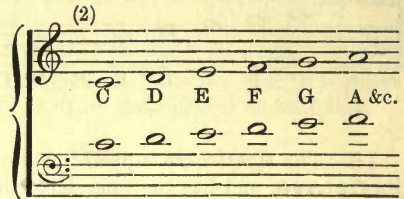
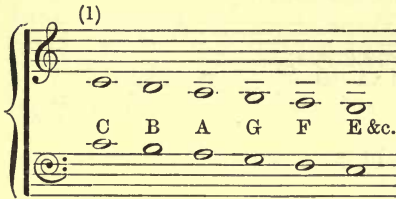
(c) Notes on lines, Bass :—



(d) Notes in spaces, Bass :—



18 By using leger-lines, notes *lower* than Middle C may be written with the Treble Clef, and notes higher than Middle C with the Bass Clef :—



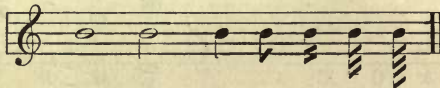
In each of these examples the notes on the Treble Staff are the *same in pitch* as those beneath them on the Bass Staff.

19 On the pianoforte, harmonium, or organ, the names of the keys are easily remembered by noticing the arrangement of the *black* keys in alternate sets of *two* and *three* :—









D is the *white* key between *two black ones* : G is between the first and second, and A between the second and third of *three black keys* : C is the white key to *left of two black ones*, &c. Note that the pairs B C and E F are not separated by a black key.



20 The **Length** (or duration) of a note depends upon its shape, or form.





21 The six most usual kinds of notes are :—

Note.	English Name.	German Name.	French Name.	Points to Remember.
(1) 	Semibreve.	Whole Note.	Ronde ( <i>round</i> )	White note, no stem.
(2) 	Minim.	Half Note.	Blanche ( <i>white</i> )	White note and stem.
(3) 	Crotchet.	Quarter Note.	Noire ( <i>black</i> )	Black note and stem.
(4) 	Quaver.	Eighth Note.	Croche ( <i>crooked</i> )	Like crotchet, with one crook.
(5) 	Semi-quaver.	Sixteenth Note.	Double Croche	Like crotchet, with two crooks.
(6) 	Demi-semi-quaver.	Thirty-second Note.	Triple Croche	Like crotchet, with three crooks.

When two or more quavers, semiquavers, &c., follow each other their stems are often joined together by one or more lines, which lines take the place of the added *crooks*, thus,  quavers;  semiquavers, &c.




22 The relative duration of these notes is shown in the following table :—

1 semibreve   
 is equal to 2 minims   
 or 4 crotchets   
 or 8 quavers   
 or 16 semiquavers   
 or 32 demisemiquavers 












It will be seen that the ordinary division and subdivision of notes is *duple*, i.e., by twos :—

- 2 demisemiquavers are equal to 1 semiquaver.
- 2 semiquavers            "            1 quaver.
- 2 quavers                 "            1 crotchet.
- 2 crotchets               "            1 minim.
- 2 minims                  "            1 semibreve.

An older form of note, , , or , called a "breve," is equal in value to 2 semibreves.

23 The length of notes may be increased by means of **Dots**, or by means of **Ties**.

24 A dot placed after any note increases its length by *one half*; thus :—

A dotted semibreve  is equal to a  and a  (or to 3 minims).  
 „ minim  „  „  (or to 3 crotchets).  
 „ crotchet  „  „  (or to 3 quavers).  
 „ quaver  „  „  (or to 3 semiquavers).  
 „ semiquaver  „  „  (or to 3 demisemiquavers).

25 Two dots (a *double-dot*) placed after a note increase its length by *three-quarters*; the second dot being *one-half* the first:—

A *double-dotted* semibreve  $\text{O}^{\cdot\cdot}$  is equal to a  $\text{O}$  and a  $\text{P}$  and a  $\text{P}$

„ minim  $\text{P}^{\cdot\cdot}$  „  $\text{P}$  „  $\text{P}$  „  $\text{P}$

„ crotchet  $\text{C}^{\cdot\cdot}$  „  $\text{C}$  „  $\text{C}$  „  $\text{C}$

„ quaver  $\text{Q}^{\cdot\cdot}$  „  $\text{Q}$  „  $\text{Q}$  „  $\text{Q}$

Any number of dots can be used after a note, each successive dot being *one-half* the preceding:— $\text{P}^{\cdot\cdot\cdot} = \text{P}$  and  $\text{P}$  and  $\text{P}$  and  $\text{P}$  and  $\text{P}$ . A note cannot, however, be lengthened by means of dots to quite *twice its value*; the small fraction necessary to complete the exact double will always be equal in value to the *last dot* employed.

26 Two or more notes of the same pitch may be *tied* together (by a *tie*,\* or *bind*). The first note is sounded, and it is continued for the full time indicated by the several notes. In this way a note may be prolonged to any desired length.

27 Occasionally *three notes* of equal value have a figure “3” placed above or below them. This indicates that the *three notes* must be performed in the time usually given to *two* of the same kind. The three notes form a **Triplet**.

Sometimes varied thus:—







It will be seen that the *same form of note* is employed for *one-third* as for *one-half* of any given length; the figure 3 or the grouping shows when *thirds* are meant.

28 “Periods of silence” are shown by **Rests**. Each kind of note has its corresponding rest:

Note.	Name.	Rest.	Points to remember.
$\text{O}$	Semibreve		Hangs from the 4th line.
$\text{P}$	Minim		Rests on the 3rd line.
$\text{C}$	Crotchet		Faces towards right, like <b>C</b> for crotchet.

\* Music printers give the name “tie” to the line joining the stems of two or more quavers, &c.

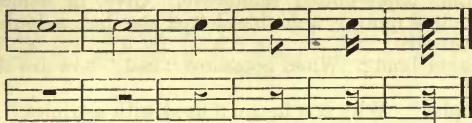


	Quaver		Turned towards <i>left</i> , like <b>q</b> for quaver.
	Semiquaver		
	Demisemiquaver		









Another form of the crotchet rest



29 Rests are generally written in the 3rd space (of both treble and bass staves), with stems turned *downward* :—



30 Dots may be used after rests in the same way as after notes, and increase their length to the same extent, thus :—

	is equal to a		and a	
	is equal to a		and a	
				

### QUESTIONS ON CHAPTER I.

- 1 How many lines form the musical staff ?
- 2 How are the lines and spaces counted ?
- 3 What is a "degree?" How many degrees are furnished by the lines and spaces of the staff ?
- 4 What are leger lines, and why are they used ?
- 5 Name the two parts of which a musical note generally consists.
- 6 How many staves are required for pianoforte music ? What is a brace, or bracket ? What is a score ?
- 7 Name the two most important points in which sounds (notes) differ from each other. What is pitch ? Name and explain some words used to describe various differences of pitch.
- 8 How many letter-names are used for notes ? Name them, in order.
- 9 What is the musical alphabet ? Name the note next after G, and the note next before A. Place the following in ascending alphabetical order—D, G, A, F, C, B, E, beginning with E.
- 10 What is a clef ?
- 11 Name and describe the two clefs in general use.
- 12 On which line is the G, or treble, clef placed ? on which line the F, or bass, clef ?
- 13 What note is the standard of pitch ? How is it placed in regard to the treble staff, and in regard to the bass staff ? What is its position compared with the F and G clef notes ?
- 14 What is the Grand Stave ?
- 15 What is meant by the "octave" of a note ?
- 16 How may an octave be defined ?
- 17 Name the notes on lines, treble clef ; notes in spaces, treble clef ; notes on lines, bass clef ; notes in spaces, bass clef.
- 18 How are the black keys arranged on the pianoforte ?
- 19 Name the two pairs of white keys which have no black key between them.





(d)

(e)

6 Write the *duration* name (semibreve, crotchet, or other) above each note in the following:—

(a)

(b)

(c)

✓ 7 Write the following an octave higher, using the same clef:—

✓ 8 Write the following an octave lower, using the same clef:—



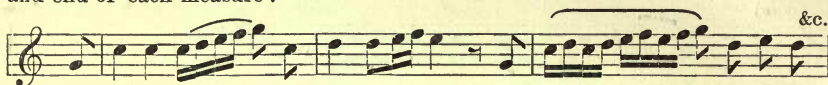




## CHAPTER II.—TIME-SIGNATURES.

31 Every piece of music is divided into a number of equal divisions called **Measures** or **Bars**.

32 Straight lines, drawn at right angles to the staff, mark the beginning and end of each measure.—



These lines are also called "bars." Thus, "a bar" may mean "a measure," or simply "the line at the beginning (or end) of a measure."

33 A "double-bar,"  $\equiv$  is used at the end of a piece of music, or at the end of some important division of it.

34 The *first* bar, or measure, is often an incomplete one. The *last* measure is also often incomplete.

In such cases, the incomplete first bar and the incomplete last bar added together generally form "one whole bar;" but there are many exceptions to this rule.

N.B.—Double-bars occurring during the course of a piece of music frequently come after an incomplete measure. In this case the measure must be completed by the bar next following.

35 The value of a measure is reckoned in *minims*, *crotchets*, *quavers*, or *semiquavers*; and a *time-signature* placed at the beginning of a piece of music shows what kind of measure is employed.

36 A **Time-signature** consists of two figures placed one above the other in the form of a fraction, thus— $\frac{3}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{4}$ , &c.

37 The lower figure of any time-signature always stands for *some division of a semibreve*; thus, when the lower figure is 4, it stands for the "fourth" part of a semibreve, *i.e.*, for a *crotchet*; when 8, it stands for the "eighth" part of a semibreve, *i.e.*, for a *quaver*; when 2, it stands for "one-half" of a semibreve, *i.e.*, for a *minim*.

38 The upper figure of any time-signature tells us "how many" of such parts are taken in each measure; thus,  $\frac{3}{4}$ , "three crotchets in a measure;"  $\frac{6}{8}$ , "six quavers in a measure;"  $\frac{2}{2}$ , "two minims in a measure." &c.

Time-signatures are, therefore, "fractions of a semibreve," the semibreve or "whole note" being regarded as the *measure unit*.

39 A piece of music is said to be in the "time" expressed by the two figures of its time-signature; thus with  $\frac{6}{8}$ , it is said to be in "six-eight" time; with  $\frac{3}{4}$ , in "three-four" time; with  $\frac{2}{2}$ , in "two-two" time; with  $\frac{9}{16}$ , in "nine-sixteen" time, &c.

40 The "times," or "measures," are arranged in two classes—(1) **Simple**, and (2) **Compound**.

41 The simple times comprise all signatures with 2, 3, or 4 as the "upper figure."

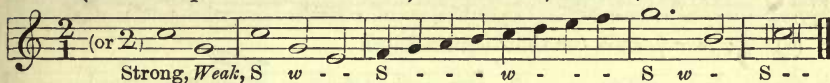
42 **Simple Duple Times (or Measures)**. All these times have "2" for the upper figure of their time-signature. Each bar is divisible into "two" equal parts, or "beats," the first of which is strong, or "accented," and the second *weak*, or "unaccented."

Accent is the "force," "loudness," or "stress" laid on particular notes to distinguish them from others. Three degrees of accent are easily noted. (1) The strong

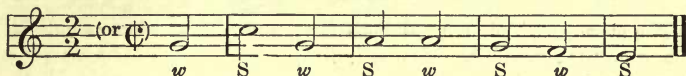
accent, which occurs naturally on the *first note* (or "beat") of a bar in any kind of time (or measure); (2) the *weak* accent, which falls on the *last* beat of any bar; (3) and the *medium* accent, intermediate in force between the *strong* and the *weak*.

43 Duple measure may be written  $\frac{2}{1}$  (or 2),  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{2}{8}$ ,  $\frac{2}{16}$ , &c. Instead of  $\frac{2}{1}$ , the signature  $\mathbb{C}$  is often employed.

(a)  $\frac{2}{1}$ , or 2, is rarely used except for sacred music; it consists of two semi-breves (or their equivalent time-values) in each bar; accents, *strong* and *weak*.



(b)  $\frac{2}{2}$ , or  $\mathbb{C}$ ; two minims (or their equivalents).



(c)  $\frac{2}{4}$ ; two crotchets (or their equivalents).



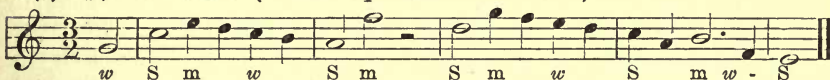
(d)  $\frac{2}{8}$  two quavers (or their equivalents).



44 **Simple Triple Time (or Measure)** is known by the "3" which is the upper figure of its time-signature; each bar contains three beats. Varieties— $\frac{3}{1}$  (or 3),  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , &c.;  $\frac{3}{1}$ , or 3, is very rare.

The accents are in the order of *strong*, *weak*, *weak*; or, in slow music, *strong*, *medium*, *weak*.

(a)  $\frac{3}{2}$ ; three minims (or their equivalent time-values) in each bar.



(b)  $\frac{3}{4}$ ; three crotchets (or their equivalents).



(c)  $\frac{3}{8}$ ; three quavers (or their equivalents).



(d)  $\frac{3}{16}$ ; three semiquavers (or their equivalents).

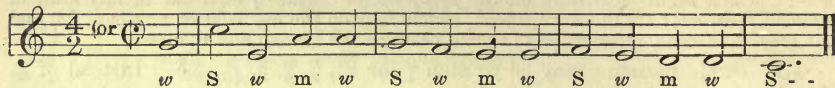


45 **Simple Quadruple Time (or Measure)** is known by the "4" which is the upper figure of its time-signature; each bar contains four beats. Varieties— $\frac{4}{2}$  (or  $\mathbb{C}$ );  $\frac{4}{4}$  (or  $\mathbb{C}$ );  $\frac{4}{8}$ ; &c.

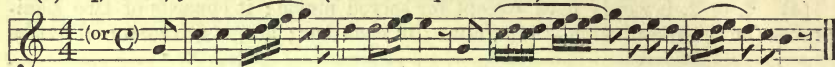
The accents are in the order—*strong*, *weak*, *medium*, *weak*.

Note that  $\mathbb{C}$  may mean either  $\frac{2}{2}$  or  $\frac{4}{4}$ .

(a)  $\frac{4}{2}$ , or  $\mathfrak{C}$ ; four minims (or their equivalents) in each bar.



(b)  $\frac{4}{4}$ , or  $\mathfrak{C}$ ; four crotchets (or their equivalents).



(c)  $\frac{4}{8}$ ; four quavers (or their equivalents).



46 The sign  $\mathfrak{C}$ , which is used both for  $\frac{2}{2}$  and  $\frac{2}{4}$  time, always indicates that the beat is a minim; while the sign  $\mathfrak{C}$  indicates  $\frac{4}{4}$  time, and the beat is a crotchet.

By many theorists, duple and quadruple measures are said to be in "Common Time."

47 **Compound Times (or Measures)** are those in which the upper figure is "some multiple of three" (*i.e.*, the upper figure will divide by 3 an exact number of times without any remainder). Each Simple Time has a corresponding Compound Time; thus—

{	Simple Duple Time, upper figure	"2."	
{	Compound	"	"6" = "two" threes.
{	Simple Triple Time, upper figure	"3."	
{	Compound	"	"9" = "three" threes.
{	Simple Quadruple Time, upper figure	"4."	
{	Compound	"	"12" = "four" threes

48 When compound times are sung or played quickly, they are the same in effect as their corresponding simple times, "with each beat divided into three equal parts." This is sometimes expressed by saying that "Compound Time" is "*Tripletted* Simple Time." Thus, in Simple Time the beat is naturally divisible into halves, while in Compound Time it is naturally divisible into thirds.

49 **Compound Duple Time** is known by the "6" which is the upper figure of its time-signature. Each measure (or bar) like simple duple time, contains "two" principal (or primary) beats—strong and medium. Varieties— $\frac{6}{4}$ ,  $\frac{6}{8}$ ,  $\frac{6}{16}$ , &c. In slow time, "6" may be counted in each bar, viz., strong, weak, weak; medium, weak, weak.

(a)  $\frac{6}{4}$ ; six crotchets (or their equivalents) in each bar.



(b)  $\frac{6}{8}$ ; six quavers (or their equivalents).



(c)  $\frac{6}{16}$ ; six semiquavers (or their equivalents).





**50 Compound Triple Time** is known by the "9" which is the upper figure of its time-signature. Each bar, like simple triple time, contains "three" primary beats—STRONG, medium, medium. Varieties— $\frac{9}{8}$ ,  $\frac{9}{16}$ , &c.

In slow time, "9" may be counted in each bar, viz., STRONG, *weak, weak*; medium, *weak, weak*;

(a)  $\frac{9}{4}$ ; nine crotchets (or their equivalents).

S m m S m m S m m S

(b)  $\frac{9}{8}$ ; nine quavers (or their equivalents).

S m m S m m S m m S m m

(c)  $\frac{9}{16}$  nine semiquavers (or their equivalents).

S m m S m m S m m S m m

**51 Compound Quadruple Time** is known by the "12" which is the upper number of its time-signature. Each bar, like simple quadruple time, contains "four" primary beats. In quick time, these beats are—STRONG, *weak*, medium, *weak*. In slow time, "12" may be counted—STRONG, *weak, weak*; medium, *weak, weak*; medium, *weak, weak*; medium, *weak, weak*. The most usual signature for quadruple time is  $\frac{12}{8}$ ; but  $\frac{12}{4}$  and  $\frac{12}{16}$  are sometimes used.

(a)  $\frac{12}{4}$ ; twelve crotchets (or their equivalents).

S - m w S w m w S w m w S w m

(b)  $\frac{12}{8}$ ; twelve quavers (or their equivalents).

S m m m S m m m S m m (m) S m m m&c.

**52** The "beat" notes in the simple and compound times should be carefully remembered; the beat notes in all compound times are "dotted" notes.

Duple, Simple	$\frac{2}{1}$ , or 2; $\circ$	$\frac{2}{2}$ (♩)	$\frac{2}{4}$	$\frac{2}{8}$
„ Compound		$\frac{6}{4}$	$\frac{6}{8}$	$\frac{6}{16}$
Triple, Simple	$\frac{3}{1}$ , or 3; $\circ$	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$
„ Compound		$\frac{9}{4}$	$\frac{9}{8}$	$\frac{9}{16}$
Quadruple, Simple		$\frac{4}{2}$ (♩)	$\frac{4}{4}$ (♩)	$\frac{4}{8}$
„ Compound		$\frac{12}{4}$	$\frac{12}{8}$	$\frac{12}{16}$

In  $\frac{2}{2}$ ,  $\frac{3}{2}$ ,  $\frac{4}{2}$ , the beat is a minim,  $\text{♩}$ ; in  $\frac{3}{4}$ ,  $\frac{9}{4}$ ,  $\frac{12}{4}$ , the beat is a dotted minim,  $\text{♩.}$   
 In  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , ,, ,, crotchet,  $\text{♩}$ ; in  $\frac{2}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ , ,, ,, dotted crotchet,  $\text{♩.}$   
 In  $\frac{2}{8}$ ,  $\frac{3}{8}$ ,  $\frac{4}{8}$ , ,, ,, quaver,  $\text{♩}$ ; in  $\frac{6}{16}$ ,  $\frac{9}{16}$ ,  $\frac{12}{16}$ , ,, ,, dotted quaver,  $\text{♩.}$

53 We have seen that the time-signature is not *merely* a fraction telling us the arithmetical value of a bar, or measure; it also indicates the *number of beats* in the bar, and the *arrangement of the accents*. Thus  $\frac{3}{4}$  and  $\frac{6}{8}$  represent the same time-value, viz., *six quavers* in a bar; but the beats and accents are quite different. In  $\frac{3}{4}$  time (simple triple), there are 3 beats in a bar; in  $\frac{6}{8}$  time (compound duple), only 2 (principal) beats.

(a)

1 2 3 4 5 6 1 2 3 4 5 6

No time-signature;  
nothing to show how the  
beats should fall.

(b) \* \* \* \* \*

1 2 3 4 5 6 1 2 3 4 5 6

S w w S w w

Triple Time;  
3 beats, viz., on 1st, 3rd,  
and 5th quavers.

(c) \* \* \* \*

1 2 3 4 5 6 1 2 3 4 5 6

S m S m

Duple Time (Compound);  
2 beats, viz., on 1st and  
4th quavers.

The same principles serve to distinguish between  $\frac{3}{2}$  and  $\frac{6}{4}$ ; and between  $\frac{3}{8}$  and  $\frac{6}{16}$ .

\* \* \*

S w w

3 accents  
or beats.

\* \*

S m

2 accents  
or beats.

\* \* \*

S w w

3 beats.

\* \*

S in

2 beats.

54 A "whole bar's rest" in *any* kind of time is shown by a semibreve rest; thus—

When rests are required for *portions of bars*, or *incomplete bars* (see Sec. 34), the *exact time-value* must be shown.

54 (b) The general arrangement, distribution, and grouping of notes and rests in any measure, are based upon its natural division into beats, and not upon the arithmetical value of the time-signature. We have said, Sec. 30, that "dots may be used after rests," but in actual music printing they are not often employed. A "whole beat" rest in any of the compound times is shown by a rest equal to *two thirds* of the beat followed by a rest equal to the *remaining third*. No single rest in any simple or compound time is ever

employed to indicate a silence extending over the concluding portion of one beat and the commencement of another. Occasionally, a "half-bar rest" in compound quadruple time is indicated by a minim rest—but this is rare in modern music. In filling up a bar with notes and rests, it would be wise for the beginner to complete each "beat" (especially in compound times) before writing the next.

Compare the following examples of incorrect and correct arrangements:—

<i>Bad.</i>	<i>Good.</i>
<i>Bad.</i>	<i>Good.</i>
<i>Bad.</i>	<i>Good.</i>
<i>Bad.</i>	<i>Good.</i>
<i>Bad.</i>	<i>Good.</i>
<i>Bad.</i>	<i>Good.</i>

In the compound times, notes equal to two or more whole beats may be written in either of the following ways:—

	or				or				or	
	or				or				or	
	or				or				or	

The first method shown in each case is considered by many theorists to be the more correct, as it clearly indicates the division into beats; but the second method is generally employed by composers and music printers.

### QUESTIONS ON CHAPTER II.

- 1 What are measures, or bars ?
- 2 How would you distinguish between a "bar" and a "bar-line" ?
- 3 What is a double-bar, and what does it signify ?
- 4 What bars in a musical composition are often incomplete ? Name *three* cases.



- 5 Why is a time-signature necessary at the beginning of a piece of music?
- 6 Describe the appearance of a time-signature.
- 7 What does the lower figure of a time-signature tell us? The upper? What is the length of bar or measure shown by each of the following:— $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ;  $\frac{2}{8}$ ,  $\frac{3}{8}$ ,  $\frac{4}{8}$ ;  $\frac{2}{16}$ ,  $\frac{3}{16}$ ,  $\frac{4}{16}$ ;  $\frac{2}{32}$ ,  $\frac{4}{32}$ ,  $\frac{8}{32}$ ;  $\frac{4}{8}$ ,  $\frac{9}{8}$ ,  $\frac{9}{16}$ ,  $\frac{12}{8}$ ,  $\frac{12}{16}$ ,  $\frac{12}{32}$ ?
- 8 What is the "whole" note or measure unit?
- 9 Name the two classes of times.
- 10 Name the upper figure of each of the three simple times.
- 11 What do you mean by "accent"? How do the accents, or beats, fall in simple duple time? Name the usual time-signatures of duple time. What duple time is sometimes expressed by  $\frac{2}{2}$ ?
- 12 What is the upper figure of simple triple time-signatures? How do the beats or accents recur in triple time? Name some of the usual triple signatures.
- 13 What is the upper figure of simple quadruple time-signatures? How do the beats or accents recur in this time? Name some of the usual quadruple signatures? Which of these is sometimes expressed by  $\frac{4}{4}$ , and which by  $\frac{4}{2}$ ?
- 14 What is the beat note in  $\frac{3}{4}$  time?
- 15 What is the beat note in  $\frac{4}{4}$  time?
- 16 What are compound times? What is the upper figure in compound duple time? In compound triple? In compound quadruple?
- 17 When "12" is the upper number of a time-signature, what form of compound time is indicated? When "6"? When "9"?
- 18 What is meant by "tripletted simple times"?
- 19 Name varieties of compound duple time-signatures. How do the primary beats fall in this time? How do the accents recur when this time is taken *slowly*?
- 20 Name varieties of compound triple signatures. How do the primary beats fall? and the accents in *slow* time?
- 21 Name varieties of compound quadruple signatures. How do the primary beats fall? and the accents in *slow* time?
- 22 Name the "beat" notes in each of the following:—(a) simple times, 2, 3,  $\frac{2}{2}$ ,  $\frac{3}{2}$ ,  $\frac{4}{2}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{4}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$ ; (b) compound times,  $\frac{4}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{4}{16}$ ,  $\frac{6}{16}$ ,  $\frac{9}{16}$ ,  $\frac{12}{16}$ ,  $\frac{12}{32}$ .
- 23 Name *three* things told us by a time-signature.
- 24 How can we distinguish between  $\frac{3}{8}$  and  $\frac{3}{4}$ ; between  $\frac{4}{8}$  and  $\frac{3}{4}$ ; and between  $\frac{6}{8}$  and  $\frac{3}{4}$ ?

## EXERCISES ON CHAPTER II.

1 Add bars to the following (N.B.—Each exercise commences with a complete bar):—

(a)

(b)

(c)

4/4

(d)

2/2

(e)

3/2

(f)

4/2

(g)

3/8

(h)

4/8

(i)

6/4









7 Add the Time Signature to each of the following :—

Exercise 7 consists of seven staves of music, each containing a single bar of music with a different time signature. The time signatures are: 1. Common time (C), 2. 3/4, 3. 2/4, 4. 3/8, 5. 4/4, 6. 6/8, and 7. 9/8.

8 Complete each of the following bars by adding rests:—

Exercise 8 consists of seven staves of music, each containing a single bar of music with a different time signature and a partial bar of music. The time signatures and the partial bars are: 1. 2/2, 2. 2/4, 3. 3/2, 4. 3/4, 5. 3/8, 6. 4/2, 7. 4/4, 8. 4/8, 9. 6/4, 10. 6/8, 11. 6/16, 12. 9/4, 13. 9/8, 14. 9/16, 15. 12/4, 16. 12/8, 17. 12/16, 18. C, 19. C, 20. 2, 21. 3.

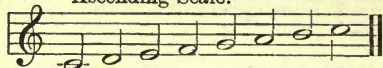
N.B.—Before attempting Ex. 8, the student is advised to study carefully Section 54b, pp. 16 and 17, and in all the Compound Times to complete each beat of the bar separately.



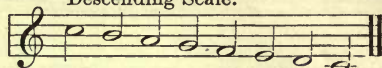
## CHAPTER III.—MAJOR SCALES AND DIATONIC INTERVALS.

55 A series of notes in regular ascending or descending order is called a **Scale**.

Ascending Scale.



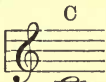
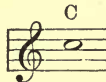
Descending Scale.



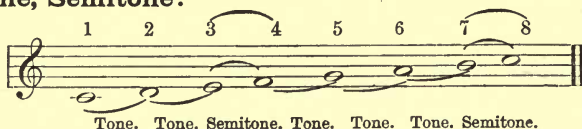
A scale limited to an "octave" of notes is called "an octave scale;" but a scale may comprise any number of octaves; thus, from the lowest to the highest note on the piano is a "scale of seven octaves," &c. As, however, the various octave scales are merely repetitions of one another at a higher or lower pitch, it is only necessary to know the construction of *one octave* of a scale.

56 The scales in common use are of three kinds, **Major, Minor, and Chromatic**.

57 The difference in pitch between any two notes is called an **Interval**. The smallest interval used in practical music is a **Semitone**. This interval occurs on the piano between the *white* keys B and C, and between the *white* keys E and F. The interval between *any other* pairs of successive white keys is a *whole* tone; or simply a **Tone**.

58 If a scale of notes from  to  be examined, it will

be seen that the order of intervals is **Tone, Tone, Semitone; Tone, Tone, Tone, Semitone**:



Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.

59 This is called the **Standard Major Scale of C**. It is also called the **Natural** or **Open** Scale.

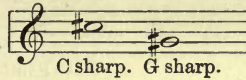
60 The first note of a scale is called the **Tonic** or **Key-note**; and all Major Scales are, in their order of tones and semitones, *exactly like the scale of C*, the only difference being in their *absolute* Pitch.

*Learn by heart.*—In a Major Scale the interval between the 3rd and 4th, and between the 7th and 8th notes, is a semitone.

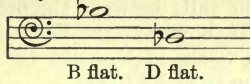
61 The **Tonic Sol-fa** names of the notes of a Major Scale are DOH, RAY, ME, FAH, SOH, LAH, TE, DOH<sup>1</sup>; and each note has a Technical name according to its position in the Scale:—

8th Note	..	DOH <sup>1</sup>	..	<b>Tonic.</b>
7th "	..	TE	..	<b>Leading-note.</b>
6th "	..	LAH	..	<b>Sub-mediante.</b>
5th "	..	SOH	..	<b>Dominant.</b>
4th "	..	FAH	..	<b>Sub-dominant.</b>
3rd "	..	ME	..	<b>Mediante.</b>
2nd "	..	RAY	..	<b>Supertonic.</b>
1st "	..	DOH	..	<b>Tonic, or Key-note.</b>

62 Any one of the natural notes of the scale of C—all the white notes on the piano are in this scale—may be *raised a semitone* by means of a **Sharp, #**:



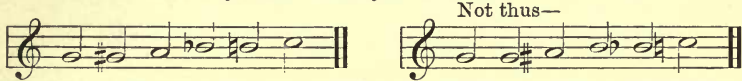
63 Similarly, any note may be *lowered a semitone* by means of a **Flat, b**;



64 A **Natural, ♮**, restores a note to its pitch in the scale of C.

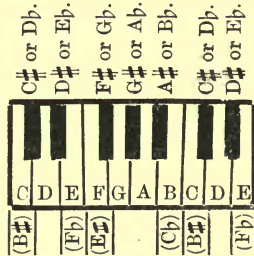
Thus, if a note has been previously sharpened, a natural has the effect of lowering, or flattening, it; but if a note has been previously flattened, a natural has the effect of raising, or sharpening, it.

N.B.—In writing (or printing) sharps, flats, and naturals, they are always placed *before* the notes to which they refer—never *after* the notes:—



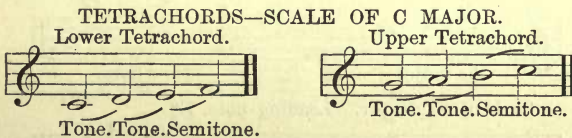
65 The black keys on the piano serve a double purpose. Each black key is the *sharp* of the white key *below it* (i.e., on its *left*), and the *flat* of the white key immediately *above it* (i.e., on its *right*).

The whole keyboard is thus divided into a series of semitones—each key, white or black, being one semitone above or below its nearest neighbour. There being no black key between E and F, nor between B and C, the F key represents also E $\sharp$ , and the E key represents also F $\flat$ . Similarly C $\flat$  is represented by B, and B $\sharp$  by C. See the following diagram:—



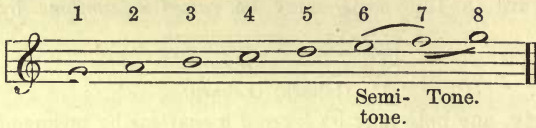
66 A Major Scale having any other Tonic than C requires one or more sharps or flats in order to preserve the proper arrangement of tones and semitones. A scale built up on any particular Tonic is said to be in the **Key** of that Tonic; thus, Scale of C—Key of C, &c. The scales most nearly related to that of C are the Scale of G and the Scale of F.

67 A scale of *four* notes is sometimes called a **Tetrachord**. An octave scale comprises two tetrachords, each of which has its tones and semitones in the same order:—

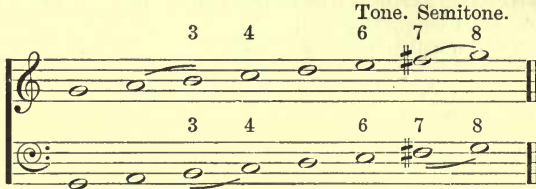


68 If we select G as a Tonic a change in *one* note will suffice to make a scale starting from G *exactly like the scale of C in its order of tones and semitones*; i.e., a scale of G Major

On writing the natural notes thus—



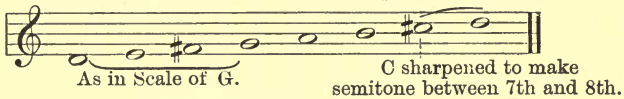
we observe that the semitone falls between the 6th and 7th notes, instead of between the 7th and 8th. If, however, the F $\natural$  be raised a semitone to F $\sharp$ , we shall have a Perfect Major Scale of G, with the proper intervals of a tone from E to F $\sharp$ , and a semitone from F $\sharp$  to G :—



The Scale of G, then, requires one sharpened note, or as it is generally expressed, *one sharp*, viz., F $\sharp$ ; and this F $\sharp$  is the *Leading-note* of the new scale.

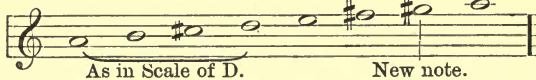
69 Now G, the *Tonic* of the Scale of G Major, is the *Dominant* of the Scale of C Major (Sec. 61). Starting from D, the Dominant of G, we require another sharp for the 7th degree or *Leading-note* of D Major :—

Scale of D Major. Leading-note, C $\sharp$ .

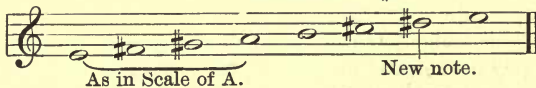


70 Proceeding in this way—taking the fifth of one scale for the starting-point of the next—the following scales are formed :—

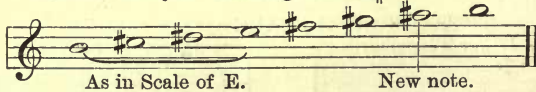
Scale of A Major. New note, or Leading-note, G $\sharp$ .



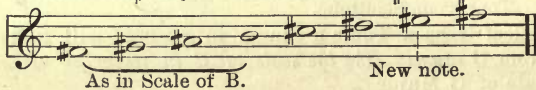
Scale of E Major. Leading-note, D $\sharp$ .



Scale of B Major. Leading-note, A $\sharp$ .

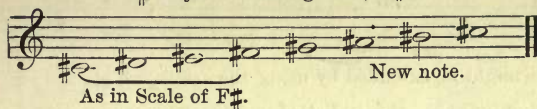


Scale of F $\sharp$  Major. Leading-note, E $\sharp$ .





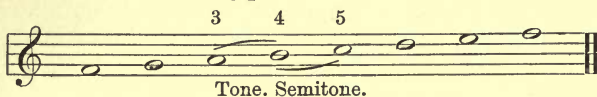
Scale of C# Major. Leading-note, B#.



This process may be extended by using the *double-sharp*, x.

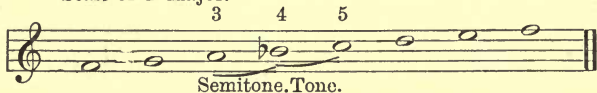
All these Scales or Keys (Sec. 66) require *sharps* to preserve the due order of tones and semitones; hence, they are frequently called "*sharp keys*," and the Leading-note is the "*distinguishing*" or "*characteristic*" note of each scale.

**71 Scales, or Keys, requiring Flats.** On writing an octave of natural notes from F as a starting-point



it will be seen that they do not make a perfect scale of F. If, however, the B $\flat$  is *flattened*, or *lowered*, to B $\flat\flat$ , the scale will be correctly constructed:—

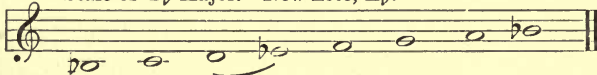
Scale of F Major.



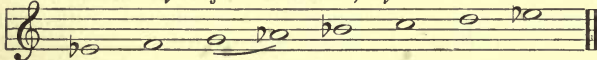
Now F, the Tonic of this new scale, is the Subdominant of C; and the *new note*, B $\flat\flat$ , is the Subdominant of the new scale.

**72** If we proceed as before, making the 4th (or Subdominant) of one scale the Tonic of the next, we produce the following series of scales requiring flats; *i.e.*, Flat Scales (or Flat Keys):—

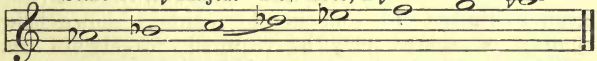
Scale of B $\flat$  Major. New note, E $\flat$ .



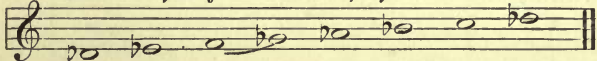
Scale of E $\flat$  Major. New note, A $\flat$ .



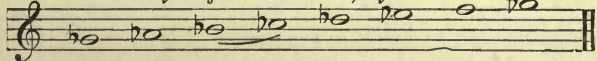
Scale of A $\flat$  Major. New note, D $\flat$ .



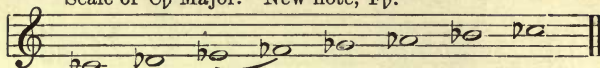
Scale of D $\flat$  Major. New note, G $\flat$ .



Scale of G $\flat$  Major. New note, C $\flat$ .



Scale of C $\flat$  Major. New note, F $\flat$ .



This process might be extended by using the *double-flat*,  $\flat\flat$ .

The Subdominant is the "distinguishing" or "characteristic" note of a scale requiring flats.

73 The **order of sharps**—F, C, G, D, A, E, B—and the **order of flats** (which is the reverse of that of sharps)—B, E, A, D, G, C, F—must be thoroughly known; as also must be the *number and order* of sharps or flats required in each key, or scale.

Key **C**—No sharps, no flats.

Key **G**—1 sharp, F $\sharp$ .

Key **D**—2 sharps, F $\sharp$ , C $\sharp$ .

Key **A**—3 sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ .

Key **E**—4 sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ .

Key **B**—5 sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ .

Key **F $\sharp$** —6 sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ , E $\sharp$ .

Key **C $\sharp$** —7 sharps, F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ , E $\sharp$ , B $\sharp$ .

Key **F**—1 flat, B $\flat$ .

Key **B $\flat$** —2 flats, B $\flat$ , E $\flat$ .

Key **E $\flat$** —3 flats, B $\flat$ , E $\flat$ , A $\flat$ .

Key **A $\flat$** —4 flats, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ .

Key **D $\flat$** —5 flats, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ .

Key **G $\flat$** —6 flats, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ .

Key **C $\flat$** —7 flats, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ , F $\flat$ .

74 Instead of writing a sharp or flat before each note requiring one, it is customary to group together *at the beginning* of each line of music the whole number of sharps or flats belonging to the selected scale or key. This indication of the scale is called a **Key Signature**.

The sharps or flats in a key signature must always be written down in the order given in Section 73, and in the positions shown below. Thus, whatever number of sharps may be required, we always commence by writing down F $\sharp$ , then C $\sharp$ , G $\sharp$ , D $\sharp$ , &c.; and similarly, for flat keys, we always commence with B $\flat$ , then E $\flat$ , A $\flat$ , D $\flat$ , &c.

TABLE OF KEY SIGNATURES OF THE MAJOR SCALES.

Key of C.		Key of C.	
SHARP KEYS.		FLAT KEYS.	
Key of G. 1 sharp : F.		Key of F. 1 flat : B.	
Key of D. 2 sharps : F, C.		Key of Bb. 2 flats : B, E.	
Key of A. 3 sharps : F, C, G.		Key of Eb. 3 flats : B, E, A.	
Key of E. 4 sharps : F, C, G, D.		Key of Ab. 4 flats : B, E, A, D.	
Key of B. 5 sharps : F, C, G, D, A.		Key of Db. 5 flats : B, E, A, D, G.	
Key of F#. 6 sharps : F, C, G, D, A, E.		Key of Gb. 6 flats : B, E, A, D, G, C.	
Key of C#. 7 sharps : F, C, G, D, A, E, B.		Key of Cb. 7 flats : B, E, A, D, G, C, F.	

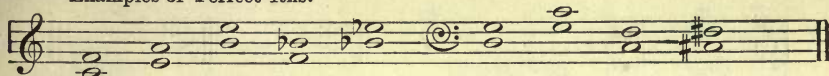
The student will notice that, on the pianoforte, the key of F# is identical in pitch with that of Gb, the key of C# is identical with that of Db, and the key of B is identical with that of Cb. These three pairs of keys are called *Enharmonic Equivalents*.



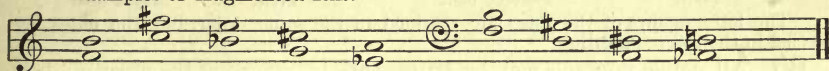


79 The interval of a **Fourth** includes *four* degrees of the staff. A **Perfect 4th** comprises *five* semitones; an **Augmented 4th**, or **Tritone**, comprises *six* semitones.

Examples of Perfect 4ths.



Examples of Augmented 4ths.

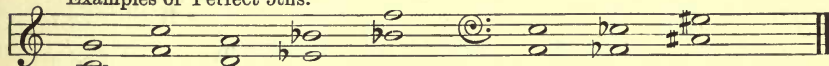


N.B.—(a) F# to Bb is the only Augmented 4th formed by *two natural* notes.

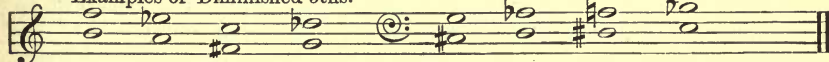
(b) With the exception of F-Bb and F#-B, every Perfect 4th has its two notes of the same kind, *i.e.*, both ♯, both ♮, or both ♭, &c.\*

80 The interval of a **Fifth** includes *five* degrees of the staff. A **Perfect 5th** comprises *seven* semitones; a **Diminished 5th**, *six* semitones.

Examples of Perfect 5ths.



Examples of Diminished 5ths.



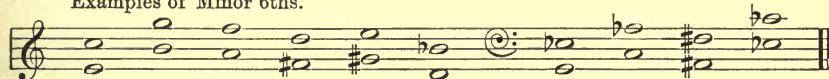
N.B.—(a) Bb to F# is the only Diminished 5th formed by *two natural* notes.

(b) With the exception of Bb-F and B-F#, every Perfect 5th has its two notes of the same kind; *i.e.*, both ♯, both ♮, both ♭, &c. †

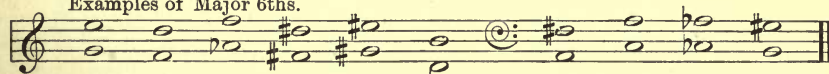
(c) An Augmented 4th comprises the same number of semitones as a Diminished 5th.

81 The interval of a **Sixth** includes *six* degrees of the staff. A **Minor 6th** comprises *eight* semitones; a **Major 6th**, *nine* semitones.

Examples of Minor 6ths.

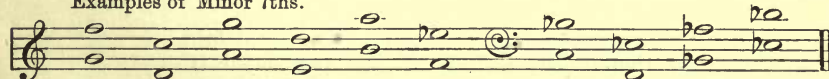


Examples of Major 6ths.

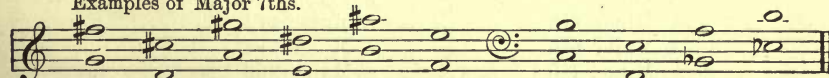


82 The interval of a **Seventh** includes *seven* degrees of the staff. A **Minor 7th** comprises *ten* semitones; a **Major 7th**, *eleven* semitones.

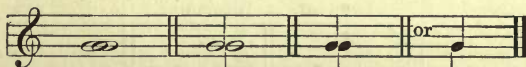
Examples of Minor 7ths.



Examples of Major 7ths.

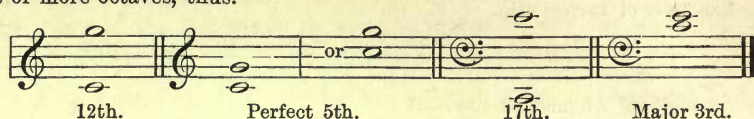


83 For convenience, the **Unison**, which is the sounding of any note in two or more parts at the same time—is reckoned among the intervals:—



\* Fb-Bbb and Fx-B# are also Perfect 4ths. † Bbb-Fb and B#-Fx are also Perfect 5ths.

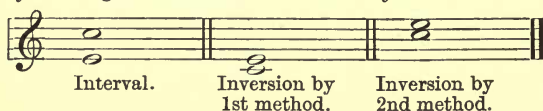
84 Intervals greater than an octave are called **Compound** intervals; those not greater than an octave, **Simple** intervals. In naming compound intervals, they are generally first reduced to simple intervals by subtracting one or more octaves, thus:—



The letter-names of the notes are retained in the same order, but the notes are placed in their *closest* position.

85 All simple intervals may be **inverted** by reversing the order of their notes. Inversions are of great use in determining the names of the larger simple intervals, 6ths and 7ths.

86 An interval may be inverted (a) by writing its *upper* note an octave lower, or (b) by writing its *lower* note an octave higher:—



It is here seen that by inversion a 6th becomes a 3rd. The *number* of an interval subtracted from 9 gives the number of its inversion, thus:—

An inverted 6th gives a 3rd.

„	„	5th	„	4th.
„	„	4th	„	5th.
„	„	3rd	„	6th.
„	„	2nd	„	7th.

87 A Perfect Interval when inverted gives another Perfect Interval. All other kinds of intervals have their quality *reversed*. Thus:—

A *Perfect* Interval gives a *Perfect* Interval.

A *Minor* „ „ a *Major* „

A *Major* „ „ a *Minor* „

An *Augmented* „ „ a *Diminished* „

A *Diminished* „ „ an *Augmented* „

Stating this in another way:—

A Minor 2nd inverts as a Major 7th.

A Major 2nd „ „ a Minor 7th.

A Minor 3rd „ „ a Major 6th.

A Major 3rd „ „ a Minor 6th.

A Perfect 4th „ „ a Perfect 5th.

An Augmented 4th „ „ a Diminished 5th.

A Diminished 5th „ „ an Augmented 4th.

A Perfect 5th „ „ a Perfect 4th.

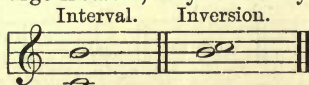
A Minor 6th „ „ a Major 3rd.

A Major 6th „ „ a Minor 3rd.

A Minor 7th „ „ a Major 2nd.

A Major 7th „ „ a Minor 2nd.

88 A 7th, or other large interval, may be readily named by inverting it:



The inversion is seen to be a Minor 2nd; hence the original interval is a Major 7th.



89 TABLE OF DIATONIC INTERVALS AND INVERSIONS.

N.B.—The intervals in the right-hand column are the inversions of those in the left, and *vice versâ*.

Unison, No semitones.		Octave, 12 semitones.	
Minor 2nd, 1 semitone.		Major 7th, 11 semitones.	
Major 2nd, 2 semitones.		Minor 7th, 10 semitones.	
Minor 3rd, 3 semitones.		Major 6th, 9 semitones.	
Major 3rd, 4 semitones.		Minor 6th, 8 semitones.	
Perfect 4th, 5 semitones.		Perfect 5th, 7 semitones.	
Augmented 4th, or Tritone, 6 semitones.		Diminished 5th, 6 semitones.	

QUESTIONS ON CHAPTER III.

- 1 What is a scale? What is an octave scale? What is the extent of the scale of the pianoforte?
- 2 Name the three kinds of scales in common use.
- 3 What is an interval? What is the smallest interval used in practical music? Name the white notes on the piano between which this interval is found. What is the interval of a "tone?"
- 4 Repeat the order of tones and semitones in the Standard Major Scale of C?
- 5 What two names are given to the first note of a scale?
- 6 Name the Mediant, Dominant, Supertonic, Subdominant, Leading-note, and Submediant of the scale of C.
- 7 Where do the semitones occur in all major scales?
- 8 What is the effect of a sharp placed before a note? Of a flat? Of a natural?
- 9 If a note has been previously sharpened, what is the actual effect of a natural? If a note has been previously flattened, what is the actual effect of a natural?
- 10 What "natural" notes on the piano are also "sharps?" What "natural" notes are also "flats?"
- 11 Why are sharps or flats necessary in all scales but that of C?
- 12 Name the two scales, or keys, most nearly related to the scale, or key, of C.
- 13 What is a tetrachord? How many tetrachords make a complete octave?
- 14 What change is necessary to convert the scale of C into the scale of G?
- 15 How many, and what sharps are used in the scale of D major? Of A major? Of E major? Of B major? Of F♯ major? Of C♯ major?

16 Name the *leading-note* of key C; of key D; of key E; of key F $\sharp$ ; of key G; of key A; of key B; of key C $\sharp$ .

17 What change is necessary to convert the scale of C major into the scale of F major?

18 How many, and what flats are used in the scale of F major? Of B $\flat$  major? Of E $\flat$  major? Of A $\flat$  major? Of D $\flat$  major? Of G $\flat$  major? Of C $\flat$  major?

19 Name the *leading-note* of key F; of key E $\flat$ ; of key D $\flat$ ; of key C $\flat$ ; of key B $\flat$ ; of key A $\flat$ ; of key G $\flat$ .

20 Repeat the order of sharps, and the order of flats. Repeat the order of "sharp key" Tonics, naming the number of sharps belonging to each; and the order of "flat key" Tonics, with the number of flats belonging to each.

21 Name the Dominant, Subdominant, and Mediant of each of the following major keys:—F, C, G, D, A, E, B, F $\sharp$ , C $\sharp$ , G $\flat$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , C $\flat$ .

22 What is a key signature? What is meant by "Enharmonic equivalents?"

23 How can you find the Tonic from the signature (a) in sharp keys? (b) in flat keys?

24 What are diatonic intervals?

25 Name two Minor 2nds, two Major 2nds, two Minor 3rds, two Major 3rds, two Perfect 4ths, two Perfect 5ths, two Augmented 4ths, two Diminished 5ths, two Minor 6ths, two Major 6ths, two Minor 7ths, and two Major 7ths.

26 Name the *only* Augmented 4th formed by two natural notes.

27 Name the *only* Diminished 5th formed by two natural notes.

28 The Augmented 4th contains the same number of semitones as the Diminished 5th; why are different names employed?

29 How many semitones in (a) a Major 3rd, (b) a Minor 2nd, (c) a Minor 3rd, (d) a Major 2nd, (e) a Perfect 4th, (f) a Perfect 5th, (g) a Diminished 5th, (h) an Augmented 4th, (i) a Minor 6th, (j) a Minor 7th, (k) a Major 6th, (l) a Major 7th?

30 What is meant by the "inversion" of an interval?

31 How is the quality of an interval affected by inversion?

32 What kind of intervals retain the same quality in their inversion?

33 What is the inversion of (a) a Major 2nd, (b) a Minor 3rd, (c) a Diminished 4th, (d) a Perfect 4th, (e) a Perfect 5th, (f) a Minor 6th, (g) a Major 7th?

### EXERCISES ON CHAPTER III.

1 Place the necessary sharps or flats before the following notes to form Major Scales—the first note being the Tonic in each case:—

The image shows five musical staves, each containing an ascending scale of eight notes. The first note of each scale is the tonic. The key signatures are blank, indicated by a C-clef and a colon. The staves are arranged in a 2x3 grid with the last cell empty.

- Staff 1: Treble clef, tonic on G $\flat$  (F $\flat$ ).
- Staff 2: Alto clef, tonic on C.
- Staff 3: Treble clef, tonic on D.
- Staff 4: Alto clef, tonic on G.
- Staff 5: Treble clef, tonic on A.

Six musical staves showing ascending and descending scales in various clefs and key signatures. The staves are arranged in three pairs. Each pair consists of an ascending scale followed by a descending scale. The clefs used are Treble and Bass. The key signatures include natural, one sharp, two sharps, one flat, and two flats.

2 Write such sharps or flats before notes of the following passages as may make them appear successively in the following Major Keys :—A, B, C, D, E, F, G, A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , G $\flat$ , C $\sharp$ , F $\sharp$ .

(a)

A single musical staff in Treble Clef showing an ascending scale starting on C4 and ending on C5.

(b)

A single musical staff in Bass Clef showing a descending scale starting on C5 and ending on C4.

3 Write in the Treble Clef, and again in the Bass Clef, the signature of each of the following Major keys :—C, D, E, F, G, A, B, B $\flat$ , A $\flat$ , G $\flat$ , F $\sharp$ , E $\flat$ , D $\flat$ , C $\sharp$ , C $\flat$ .

4 Arrange the following signatures with the sharps and flats “ in proper order and position ; ” and state the Tonic in each case :—

Eight musical staves showing various key signatures for identification. Each staff contains a key signature (sharps and flats) and a treble clef. The key signatures are: 1. One sharp (F#), 2. One flat (Bb), 3. Two sharps (F#, C#), 4. Two flats (Bb, Eb), 5. Three sharps (F#, C#, G#), 6. Three flats (Bb, Eb, Ab), 7. Four sharps (F#, C#, G#, D#), 8. Four flats (Bb, Eb, Ab, Db).

5 Write the name and quality of each of the following intervals, and state the number of semitones in each—

(a)

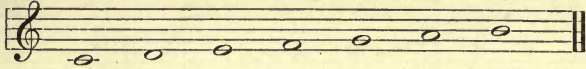
A single musical staff in Treble Clef showing a series of intervals between notes. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.



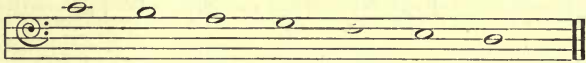


6 Write inversions of the intervals in Question 5, and give the name of each inversion.

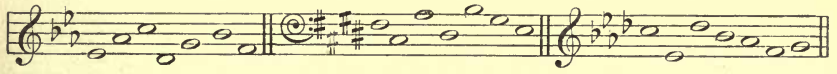
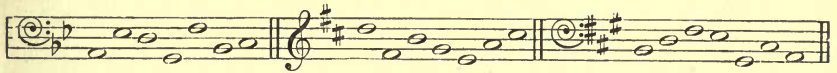
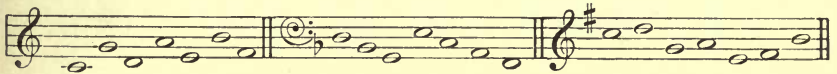
7 Write, above each of the following notes, a Minor 2nd, a Major 2nd, a Minor 3rd, a Major 3rd, a Perfect 4th, an Augmented 4th, a Diminished 5th, a Perfect 5th, a Minor 6th, a Major 6th, a Minor 7th, a Major 7th, and a Perfect 8ve :—



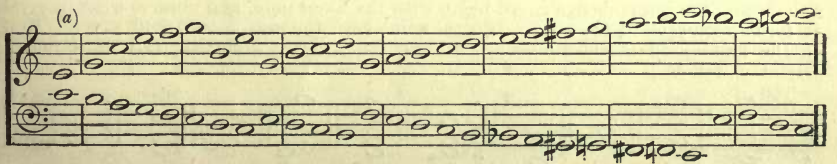
8 Write a similar set of intervals below each of the following—



9 State the Relation-name, as Tonic, Dominant, &c., of each of the following notes—



10 Give the names of the intervals formed between the bass and treble of the following ; reducing all compound intervals to simple ones :—







(b)

(c)

12 Name the intervals between the successive notes of the following :—

(a)

(b)

(c)

(a)

(e)

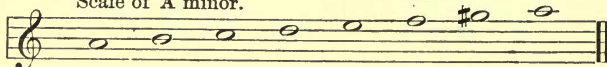
## CHAPTER IV.

## MINOR SCALES; CHROMATIC INTERVALS; CHROMATIC SCALES.

90 In *Major Scales* the interval from the Tonic to the Mediant, or third note of the scale, is a *major third*; and in *Minor Scales* the interval from the Tonic to the Mediant is a *minor third*.

91 The **Standard Minor Scale** has A for its Tonic, and, with the exception of its *Leading-note\**, consists of natural notes:—

Scale of A minor.



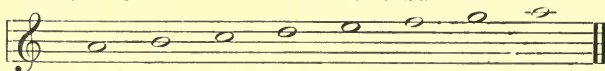
This scale is called the **Relative Minor** of the Scale of C Major, and its Tonic, A, is a *minor 3rd lower* than that of its Relative Major, C.

92 Every major key has a "Relative Minor" key with its Tonic a minor 3rd lower. There is no special key signature for minor keys (or scales); a minor key has the same signature as its "Relative Major."

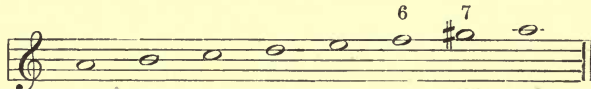
## RELATIVE KEYS.

MAJOR.	C	G	D	A	E	B	F#	C#	F	Bb	Eb	Ab	Db	Gb	Cb
MINOR.	A	E	B	F#	C#	G#	D#	A#	D	G	C	F	Bb	Eb	Ab

93 The **Ancient** form of the Minor Scale was—



In this form the Minor Scale is merely a "*Mode*;" i.e., a special arrangement of the notes of the scale of C major. The **True or Harmonic** Minor Scale is—



This form involves the difficult interval of an augmented 2nd between the 6th and 7th notes. To obviate this difficulty, especially in singing, various *arbitrary* melodic forms of the Minor Scale are used.

## ARBITRARY FORMS.

Ascending.

Descending (as in the ancient form).



\* A Leading-note, as its name implies, is always a *Semitone* below its Tonic.

The Ancient Form is also used as an arbitrary form in ascending. It will be seen that the variable notes are the 6th and 7th.

The 3rd of the Minor Scale is sometimes made *major* in the final chord of a piece of music; it is then called a "Tierce de Picardie."

94 In the following Minor Scales the *Harmonic* and usual *Arbitrary* (or *Melodic*) Forms are shown—ascending and descending:—

Key *E* minor.

*Harmonic.* Leading-note, D $\sharp$ . Relative Major, G.

Two staves of music for E minor. The top staff shows the Harmonic form with notes E, F, G, A, B, C, D $\sharp$ , E. The bottom staff shows the Arbitrary or Melodic form with notes E, F, G, A, B, C, D, E. Both staves show ascending and descending scales.

Key *B* minor. Leading-note, A $\sharp$ . Relative Major, D.

Two staves of music for B minor. The top staff shows the Harmonic form with notes B, C, D, E, F, G, A $\sharp$ , B. The bottom staff shows the Arbitrary or Melodic form with notes B, C, D, E, F, G, A, B. Both staves show ascending and descending scales.

Key *F* $\sharp$  minor. Leading-note, E $\sharp$ . Relative Major, A.

Two staves of music for F $\sharp$  minor. The top staff shows the Harmonic form with notes F $\sharp$ , G, A, B, C, D, E $\sharp$ , F $\sharp$ . The bottom staff shows the Arbitrary or Melodic form with notes F $\sharp$ , G, A, B, C, D, E, F $\sharp$ . Both staves show ascending and descending scales.

Key *C* $\sharp$  minor. Leading-note, B $\sharp$ . Relative Major, E.

Two staves of music for C $\sharp$  minor. The top staff shows the Harmonic form with notes C $\sharp$ , D, E, F, G, A, B $\sharp$ , C $\sharp$ . The bottom staff shows the Arbitrary or Melodic form with notes C $\sharp$ , D, E, F, G, A, B, C $\sharp$ . Both staves show ascending and descending scales.

Key *G* $\sharp$  minor. Leading-note, F double sharp (F $\times$ ). Relative Major, B.

Two staves of music for G $\sharp$  minor. The top staff shows the Harmonic form with notes G $\sharp$ , A, B, C, D, E, F $\times$ , G $\sharp$ . The bottom staff shows the Arbitrary or Melodic form with notes G $\sharp$ , A, B, C, D, E, F, G $\sharp$ . Both staves show ascending and descending scales.

\* The single  $\sharp$  is sufficient to contradict the x.

Key *D* $\sharp$  minor (rarely used). Leading-note C $\times$ . Relative Major, F $\sharp$ .

Two staves of music for D $\sharp$  minor. The top staff shows the Harmonic form with notes D $\sharp$ , E, F, G, A, B, C $\times$ , D $\sharp$ . The bottom staff shows the Arbitrary or Melodic form with notes D $\sharp$ , E, F, G, A, B, C, D $\sharp$ . Both staves show ascending and descending scales.



Key **A $\sharp$  minor** (very rare). Leading-note, G $\times$ . Relative Major, C $\sharp$ .

Key **D minor**. Leading-note, C $\sharp$ . Relative Major, F.

Key **G minor**. Leading-note, F $\sharp$ . Relative Major, B $\flat$ .

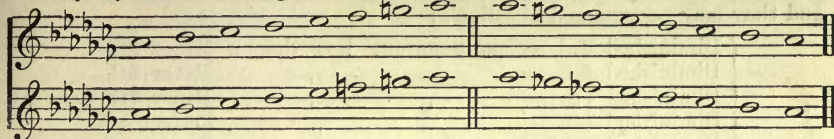
Key **C minor**. Leading-note, B $\flat$ . Relative Major, E $\flat$ .

Key **F minor**. Leading-note, E $\flat$ . Relative Major, A $\flat$ .

Key **B $\flat$  minor**. Leading-note, A $\flat$ . Relative Major, D $\flat$ .

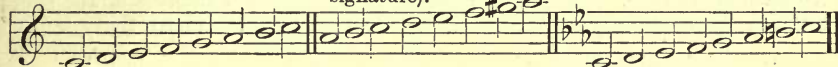
Key **E $\flat$  minor**. Leading-note, D $\flat$ . Relative Major, G $\flat$ .

Key *A $\flat$  minor*. Leading-note, *G $\sharp$* . Relative Major, *C $\flat$* .

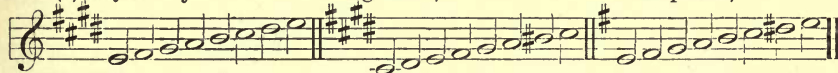


95 The terms **Tonic Major** and **Tonic Minor** are used to signify a major and a minor scale (or key) with the same key-note or tonic; as C major and C minor, F major and F minor, &c. Thus, while the Relative Minor has the *same signature* as its Relative Major, the Tonic Minor has *three flats more* or *three sharps less* in its signature than the Tonic Major.

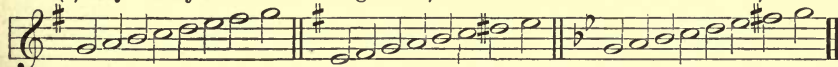
I. (1) Key C major. (2) Key A minor. Its Relative Minor (same signature). (3) Key C minor. Its Tonic minor. (Three flats more).



II. (1) Key E major. (2) Key C $\sharp$  minor. Its Relative Minor (same signature). (3) Key E minor. Its Tonic Minor (three sharps less).



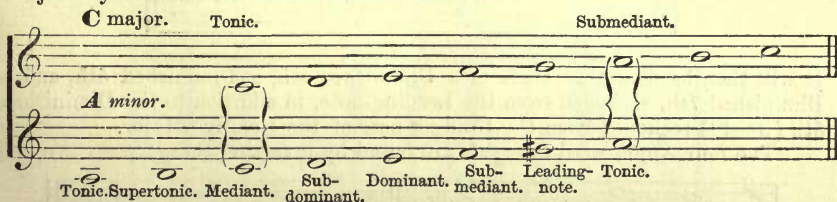
III. (1) Key G Major. (2) Key E minor. Its Relative Minor (same signature). (3) Key G minor. Its Tonic Minor. (One sharp less—two flats more; equivalent to three flats more).



A Major Scale differs from the "true" form of its Tonic Minor in *two notes* only, viz., the 3rd and 6th, which are *both major* in major keys, and *both minor* in minor keys.

96 In Minor Scales—as in Major—the 1st note is the Tonic; the 2nd, the Supertonic; the 3rd, the Mediant; the 4th, the Subdominant; the 5th, the Dominant; the 6th, the Submediant; and the 7th (of the Harmonic form), the Leading-note.

On comparing any two relative scales, it will be seen that the *Mediant* of any minor key is the *Tonic* of its Relative Major, and the *Submediant* of any major key is the *Tonic* of its Relative Minor.



97 **Chromatic Intervals** do not occur between any two notes of a major scale. They are found in minor scales, and may also be formed by means of sharps, flats, double-sharps, double-flats, &c.

The usual chromatic intervals are all either *Diminished* or *Augmented*; and they may be arranged as follows:—

{	Diminished 3rd = one semitone less than a	Minor 3rd.
	Diminished 6th =                   "                   "	Minor 6th.
	Diminished 7th =                   "                   "	Minor 7th.
	Diminished 4th =                   "                   "	Perfect 4th.
	Diminished 5th* =                   "                   "	Perfect 5th.
	Augmented 2nd = one semitone more than a	Major 2nd.
	Augmented 3rd =                   "                   "	Major 3rd.
	Augmented 6th =                   "                   "	Major 6th.
	Augmented 4th* =                   "                   "	Perfect 4th.
Augmented 5th =                   "                   "	Perfect 5th.	

To these may be added the Augmented 1st, or Chromatic Semitone, and the Augmented Octave. (A Diatonic Semitone occupies *two* degrees of the staff; a Chromatic Semitone, only *one*.) It will be seen from the above that

“Diminished” means “less than Minor,” or “less than Perfect.”

“Augmented” means “greater than Major,” or “greater than Perfect.”

#### EXAMPLES OF CHROMATIC INTERVALS.

Chromatic Semitone.	Augmented 2nd. 3 semitones.	Diminished 3rd. 2 semitones.	Augmented 3rd. 5 semitones. (rarely used.)	Diminished 4th. 4 semitones.
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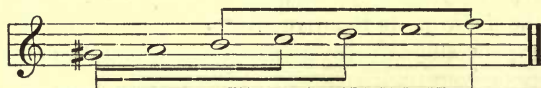


Augmented 5th. 8 semitones.	Diminished 6th. 7 semitones (rare).	Augmented 6th. 10 semitones.	Diminished 7th. 9 semitones.	Augmented Octave.
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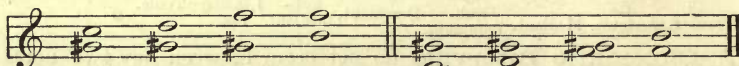
98 When “inverted,” chromatic intervals follow the same rules as diatonic intervals. A *Diminished* interval inverts as an *Augmented* interval, and *vice versa*.

99 The Harmonic form of a minor scale comprises four Diminished and four Augmented Intervals. The Diminished intervals are most easily found by writing the scale *starting with the Leading-note* :



It will then be seen that there is a Diminished 4th, a Diminished 5th, and a Diminished 7th, reckoned from the Leading-note, in addition to the Diminished 5th (B—F') reckoned from the Leading-note of the Relative Major.

The four Augmented intervals are found by inverting these.



Dim. 4th. Dim. 5th. Dim. 7th. Dim. 5th. Aug. 5th. Aug. 4th. Aug. 2nd. Aug. 4th.

\* The Diminished 5th and Augmented 4th may be either Diatonic or Chromatic.



100 A **Chromatic Scale** is one that proceeds by semitones.

The **Melodic Chromatic Scale** generally *ascends by sharps and descends by flats*, that form being adopted which requires the least number of accidentals, and is, therefore, easiest to read. (See Appendix.)

N.B.—Sharps, flats, &c., not in the signature, but introduced during the progress of a piece of music, are called *accidentals*.

101 The **Harmonic Chromatic Scale** is written the same way, both in ascending and descending; and it should comprise the following intervals—reckoned upwards from the Tonic:

- (1) Minor 2nd, Major 2nd; Minor 3rd, Major 3rd.
- (2) Perfect 4th, Augmented 4th, Perfect 5th.
- (3) Minor 6th, Major 6th; Minor 7th, Major 7th.

EXAMPLES.

(a) C major (or C minor).

(b) A♭ major (or A♭ minor).

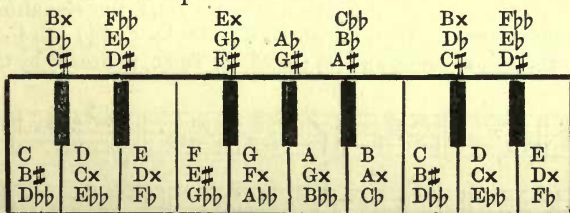
102 The Harmonic Chromatic Scale includes the major and minor scales of the same tonic, together with the minor 2nd and augmented 4th.

The student will note that “the 1st and 5th scale degrees are used *once only*, and each of the other degrees *twice*,” in the Harmonic Chromatic Scale.

103 It has been seen that a double sharp, x, raises a note *two semitones* from its natural position in the scale of C major, and that a double-flat, bb, lowers a note two semitones.

Triple sharps and triple flats are sometimes used in theoretical treatises, but they are never found in practical music.

The following diagram shows *all* the names which notes may have without going beyond the double-sharp and double-flat:—



G♯, A♭, has only *two* names in this mode of reckoning.

## QUESTIONS ON CHAPTER IV.

- 1 What is the characteristic difference between a major and a minor scale?
- 2 Name the Tonic of the Relative Minor of C major. Name the only note in the true scale of A minor which is not a natural.
- 3 By what interval is the Tonic of a minor scale always lower than that of its Relative Major?
- 4 What is the connection between the signatures of minor and major keys?
- 5 Name the Relative Minor of each of the following major keys, or scales—G, D, A, E, B, F $\sharp$ , C $\sharp$ ; F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ .
- 6 Name the Relative Major of each of the following minor keys, or scales—B, D, A, E, G, C, F, B $\flat$ , A $\sharp$ , A $\flat$ , D $\sharp$ , E $\flat$ , G $\sharp$ , C $\sharp$ , F $\sharp$ .
- 7 Name the Leading-note of each of the following minor keys—F, C, G, E, A, D, B, B $\flat$ , A $\flat$ , E $\flat$ , F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ .
- 8 Explain the terms Tonic Major and Tonic Minor.
- 9 In what *two* notes does a major scale differ from the harmonic form of the Tonic Minor?
- 10 Name, with examples, some of the usual "chromatic" intervals.
- 11 Name the Dominant and Subdominant of the following minor keys—A, E, B, F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ ; D, G, C, F, B $\flat$ , E $\flat$ , A $\flat$ .
- 12 What is a chromatic scale?
- 13 Name, in order, the intervals found in the harmonic chromatic scale.
- 14 Give two other (enharmonic) names for each of the following notes—C, D, E, F, G, A, B, C $\sharp$ , D $\sharp$ , F $\sharp$ , A $\sharp$ . What key, or note, on the piano has only *two* names?

## EXERCISES ON CHAPTER IV.

- 1 Place the necessary sharps or flats before notes of the following, to form true, or harmonic, minor scales—the first note being the Tonic in each case—

The exercise consists of five staves of music. Each staff contains an ascending scale followed by a descending scale, separated by a double bar line. The key signatures are: 1. One sharp (F#), 2. Two sharps (F#, C#), 3. One flat (Bb), 4. Two flats (Bb, Eb), and 5. Three flats (Bb, Eb, Ab).

- 2 Write in the treble clef, and again in the bass clef, the signature of each of the following minor keys:—A, B, C $\sharp$ , D, E, F $\sharp$ , G $\sharp$ , G, F, E $\flat$ , D $\sharp$ , C, B $\flat$ , A $\sharp$ , A $\flat$ .

- 3 State (*a*) the Minor Tonic, and (*b*) the Major Tonic, indicated by the following signatures:—

The exercise shows two staves of musical notation. Each staff contains a series of key signatures, each followed by a double bar line. The key signatures are: 1. One sharp (F#), 2. Two sharps (F#, C#), 3. One flat (Bb), 4. Two sharps (F#, C#), 5. One flat (Bb), 6. One sharp (F#), 7. Two sharps (F#, C#), 8. Two flats (Bb, Eb), 9. Three sharps (F#, C#, G#), 10. One flat (Bb), 11. Two sharps (F#, C#), 12. Two flats (Bb, Eb), 13. Three sharps (F#, C#, G#), 14. Two flats (Bb, Eb), 15. Three sharps (F#, C#, G#), 16. Two flats (Bb, Eb).

4 Give the names of the following intervals, and state the Minor key, or scale, from which each interval is taken :—

N.B.—The *lower* note of a Dim. 7th or Dim. 4th, and the *upper* note of an Aug. 2nd or Aug. 5th, is the *Leading-note* of the Minor Scale to which the interval belongs.

(a)

(b)

5 Name the following intervals :—

(a)

(b)

(a)

(a)



6 Write an augmented 2nd above each of the following:—

7 Write a diminished 3rd above each of the following:—

8 Write a diminished 4th above each of the following:—

9 Write an augmented 5th above each of the following:—

10 Write an augmented 6th above each of the following:—

11 Write a diminished 7th above each of the following:—

12 Write out all the diminished and augmented intervals found in the harmonic form of the following minor scales (see Sec. 99), A, E, B, F#, C#, G#, D, G, C, F, Bb, Eb, Ab.

13 Write harmonic chromatic ascending and descending scales on the following tonics:— C, C $\sharp$ , D $\flat$ , D, E $\flat$ , E, F, F $\sharp$ , G $\flat$ , G, A $\flat$ , A, B $\flat$ , B, C $\flat$ .

14 State the relation-names, as Tonic, Dominant, &c., of the following notes, regarding them as belonging to the *minor* keys indicated by the signatures:—

15 Give the names of all the intervals formed by the notes of the following chords:—

16 Name the intervals between the *successive* notes of the following:—

## CHAPTER V.—MUSICAL TERMS, SIGNS, ABBREVIATIONS, &amp;c.

## 104 Terms of Force, or Loudness :—

**Forte**, *for.*, or *f* = loud.

**Piano**, *pia.*, or *p* = soft.

**Mezzo**, or *m* = medium force.


*Fortissimo*, or *ff* = very loud.


*Pianissimo*, or *pp* = very soft.

*fff* = as loud as possible. *ppp* = as soft as possible.

*Mezzo-forte*, or *mf* = moderately loud.

*Mezzo-piano*, or *mp* = moderately soft.

**Crescendo**, *cres.*, or  = gradually increasing in loudness.

**Decrescendo**, *decres.*, **Diminuendo**, *dim.*, or  = gradually diminishing in loudness.

*Dolce*, or *dol.* = soft and sweet.

*Dolcissimo* = very soft and sweet.

*Forte-Piano*, or *fp* = suddenly loud, then soft.

*Sforzato*, or *Sforzando*; *sf*, or *fz* = forced; like *Forte-piano*.

*Calando*, *Morendo*, or *Perdendosi* = gradually slower and softer; dying away.

## 105 Terms of Pace, or Speed :—

**Grave** = grave, heavy, slow, solemn.

**Largo** = very slow.

**Lento** = slow.

**Larghetto** = not quite so slow as *Largo*.

**Adagio** = slow and expressive.

**Andante** = at a moderate pace; gently.

**Allegro** = merry, quick, lively.

**Presto** = very quick.

*Adagissimo* = slower than *Adagio*.

*Allegretto* = rather *Allegro*; *i.e.*, rather quick, but not so quick as *Allegro*.

*Andantino* = a little slower than *Andante*. (Some writers say, "a little quicker than *Andante*.")

*Moderato*, or *Tempo moderato* = at a moderate speed.

*Tempo comodo* = at a convenient, moderate speed.

*Tempo ordinario* = in ordinary time, *i.e.*, moderate speed.

*Tempo giusto*, or *a tempo* = in strict time.

*Prestissimo* = Exceedingly quick; faster than *Presto*.

**Accelerando**, or *accel.* = gradually increasing the speed.

**Rallentando**, or *rall.*; **Ritardando**, *ritard*, or *rit.*; **Ritenuto**, *riten.*, or *rit.* = gradually slackening the speed.

*Meno* = less; *Piu* = more. *Meno mosso* = less motion, *i.e.*, slower. *Piu mosso* = more motion, *i.e.*, quicker.

*Stringendo* = hurrying the pace.

## 106 Other Terms, chiefly relating to Style.

*Ad libitum*, *ad lib.* = at the discretion of the performer, *i.e.*, quicker, slower, louder, softer, &c., at pleasure.



*Alla* = in the style of; as *Alla marcìa*, in the style of a march; *Alla tedesca*, in the German style.

*Alla stretta* = *Accelerando*, increasing the pace.

*Alla Breve*, and a *Capella* = in the church style, i.e., in the style of stately sacred music.

*Agitato* = in a hurried, agitated style.

*Animato* = in a lively, animated style.

*A poco a poco* = little by little, by degrees; as *cres. poco a poco*.

*Appassionata* = in an impassioned, emotional style.

*A piacere* = same as *ad libitum*.

*Assai* = very, enough (as *Allegro assai*).

*Attacca* = attack at once; go on immediately.

*Ben* = well (as *Ben marcato*, well marked, well emphasized).

*Brillante* = in a brilliant, showy style.

*Cantabile* = in a graceful, sustained, *singing* style.

*Con amore* = affectionately, tenderly.

*Con anima* = with life and feeling.

*Con brio* = with energy and vigour.

*Con espressione*, or *Espressivo* = with expression.

*Con forza* = with force.

*Con fuoco* = with fire.

*Con gusto* = with taste.

*Con moto*, or *Con spirito* = with spirit.

*Con tenerezza* = with tenderness.

*E* = and; as *dim. e rall.*, gradually softer and slower.

*Furioso* = impetuously; with fury.

*Giocoso, Giojoso* = gaily, brightly, joyously.

*Grandioso* = grandly.

*Grazioso* = gracefully.

*Leggiero* = lightly.

*Legato* = smoothly, in a connected, flowing manner. } See below.

*Staccato* = notes cut short and distinct.

*Ma* = but; *non* = not. *Allegro ma non troppo* = lively, but not too much so.

*Maestoso* = in a broad, grand, majestic style.

*Marcato* = notes well marked and emphatic.

*Martellato* = hammered; with much force.

*Molto* = much, very; *Adagio molto*, very slow and expressive.

*Pastorale* = in a quiet, pastoral style.

*Quasi* = almost; in the style of; as *Quasi ad lib.*, almost at pleasure.

*Sempre* = always (as *Sempre ff*).

*Sostenuto*, or *Tenuto* = notes sustained their full length.

*Soave* = sweetly; gently.

*Tempo rubato* = robbed time; making certain notes longer at the expense of others, for the sake of expression.

*Vivace, Veloce* = in a quick, sprightly manner; swiftly.

*Volts* = turn over (the leaf).

*Volts subito*, or *V.S.* = Turn over quickly.

*Sotto voce* = in an undertone; softly.

*A mezza voce* = with a medium force of voice.

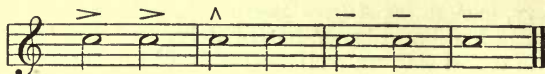
*Colla voce* = with the voice. } Indications that the accompaniment must  
*Col canto* = with the song. } follow, or keep time with, the principal  
*Colla parte* = with the part. } part or solo.

## 107 Other Signs, Abbreviations, Graces, &amp;c.

The **Swell**,  $\langle \rangle$ , is a combination of *crecendo* and *diminuendo*; it is frequently placed over long notes.

An **Explosive tone** (similar in effect to *sf* or *fp*), is marked by the sign  $>$  or  $\wedge$  placed above a note.

An **Organ tone** (sustained with equal loudness throughout), is marked with the sign  $-$  placed above a note.



A **Pause, Hold, or Corona**,  $\frown$ , placed over or under a note, lengthens it *ad lib.* at the discretion of the performer or conductor.

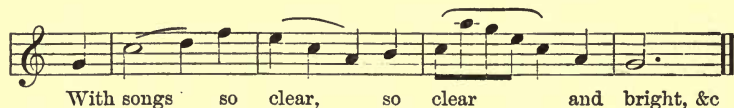
M., or MM., **Metronome**, or *Met.*, an instrument with a pendulum for beating time.

M.  $\text{♩} = 92$  indicates that a crotchet is the beat, and that there are 92 beats per minute.

M.  $\text{♩} \cdot = 60$  means "60 dotted minims per minute."

M.  $\text{♩} = 120$  means "120 quavers per minute."

A **Slur**,  $\frown$ , indicates a smooth, connected, or *legato* method of performance. In vocal music, a slur placed above or below two or more different notes indicates that they are to be sung to the same syllable:—

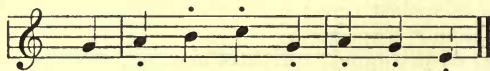


**Staccato** notes are represented in three different ways.

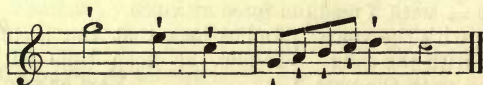
(1) *Mezzo-Staccato*, shown by *dot* and *slur*; notes held about *three-quarters* their full length:—



(2) *Staccato*, shown by *dot* only; notes held about *one-half* their full length:—

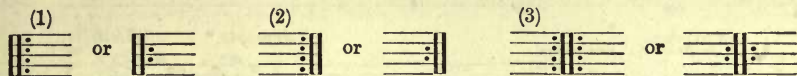


(3) *Staccatissimo* (very staccato), shown by *dash*; notes held about *one-quarter* their full length:—



**Repeats.** Dots placed before or after a double-bar indicate repetition. Thus, in the following :—

- (1) Repeat the music *after* the double-bar.
- (2)   "   "   *before*   "   "
- (3)   "   "   *both before and after.*



D.C., *Da Capo* : repeat the first part of the piece, *i.e.*, from the head, or beginning.

D.S., *Dal Segno* : repeat from the *segno*, or *sign*, marked  $\text{♩}$ . The end of a piece after D.C. or D.S. is indicated by a hold,  $\text{—}$ , or by the word *Fine* (the end).

At the close of a repeat the ending is often changed ; this is indicated as follows :—

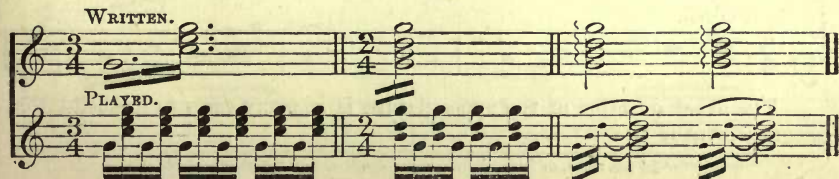


A repetition of one or more *words* is indicated by the sign  $\text{//}$ .

The word *bis* (twice) written over a short passage directs its repetition :—



**Abbreviations chiefly used in manuscript music.**





WRITTEN.

PLAYED.

WRITTEN.

Arpeggio.\* Simili.†

PLAYED.

The letters S., A. (or C.), T., B., stand for Soprano (or Treble), Alto (or Contralto), Tenor, and Bass.

The **Direct** is sometimes used at the end of a line, or page, to indicate the first note of the next line, or page:—

In pianoforte music, the word *Pedal*, or *Ped.*, indicates that the right pedal is to be held down until the sign \* occurs.

The words *una corda* indicate the use of the left pedal; the words *tre corde* show when the pedal should be released.

The letters R.H. (or M.D.) indicate "Right Hand."

The letters L.H. (or M.S., or M.G.) indicate "Left Hand."

**Ottava Alta**, **Sva Alta**, or **Sva.**—This direction placed above a passage indicates that the notes must be played an octave higher than they are written; the word **loco** shows when the written pitch must be resumed.

WRITTEN.

Sva..... loco

PLAYED.

108 The following are the usual **Graces**, or **Embellishments**, with the customary method of their performance.

### Appoggiatura.

WRITTEN.

PLAYED.


The exact duration of the appoggiatura is in many cases so doubtful that this ornament is now rarely written.

\* In the *Arpa*, or harp, style.


† *Simili* = in the same manner.

**Acciacatura, Short Appoggiatura, or "Stroked" Appoggiatura.**

WRITTEN.



PLAYED.



The acciacatura should be played as quickly as possible, and "crushed," as it were, into the following note. In modern compositions it is often played as follows:—



NOTE.—In the ordinary appoggiatura, the accent is always placed on the "grace" note; in the acciacatura it falls on the "principal" note.

**Turn, or Grupetto.**

(a) Direct, or Common Turn.

PLAYED.



Here, C is called the principal note of the turn, D the upper auxiliary note, and B the lower auxiliary note.

(1) Turn placed over a note.  
In *slow* time; or before a rest.



(2) Turn placed over a note.  
In *quick* time; or over a short note.



(3) Turn placed between two notes of different pitch.

*Adagio.*



(4) Turn placed over the first of two notes of the same pitch.

Musical notation for example (4). The top staff shows a melody in G major, 2/4 time, with a turn over the first note of a pair of identical notes. The bottom staff, labeled "PLAYED.", shows the actual performance with triplets for the two notes of the pair.

(5) An accidental above the turn refers to the upper auxiliary; below the turn to the lower auxiliary.

Musical notation for example (5). The top staff shows a melody in B-flat major, 4/4 time, with a turn over a note. An accidental (sharp) is placed above the turn, and another (flat) is placed below it. The bottom staff, labeled "PLAYED.", shows the performance with a triplet of notes.

(6) A turn upon the first note of a phrase, or some other specially prominent note of a melody, is often given with 5 equal notes.

Musical notation for example (6). The top staff shows a melody in D major, 2/4 time, with a turn over the first note of a phrase. The bottom staff, labeled "PLAYED.", shows the performance with a quintuplet of five equal notes.

(7) The notes of a turn are sometimes written in full.

Musical notation for example (7). The top staff shows a melody in B-flat major, 3/4 time, with a turn over a note. The bottom staff, labeled "PLAYED.", shows the performance with the notes of the turn written in full.

(b) **Inverted or Back Turn** : commences with the lower auxiliary note. The rules for performance are similar to those given above for the direct turn.

Musical notation for example (b). The top staff, labeled "WRITTEN.", shows a melody in B-flat major, 4/4 time, with an inverted turn over a note. The bottom staff, labeled "PLAYED.", shows the performance with the notes of the turn written in full.



The **Shake**, or **Trill**, is a rapid alternation of the principal note with the note above ; it usually ends with a Turn.

*tr.* WRITTEN. *tr.*

PLAYED. or (in modern music) 5

WRITTEN. *tr.*

PLAYED.

*tr.*

WRITTEN. *tr.*

PLAYED.

*tr.*

**Mordent**,  $\text{w}$ ; **Inverted, or Stroked Mordent**,  $\text{v}$ ; **Long Mordent**,  $\text{w}$ ; **Inverted Long Mordent**,  $\text{v}$ .

WRITTEN.  $\text{w}$   $\text{v}$

PLAYED.

The Mordent, a "snap," or "bite," is practically a short *shake*, or *trill*.

N.B.—Some authorities call  $\text{v}$  the "mordent," and  $\text{w}$  the "inverted mordent."

**Chain of Shakes.** (a) Ascending. Generally each shake ends with a turn.

WRITTEN.  &c.

PLAYED.  &c.

Often the turn is indicated by small notes; thus



(b) Descending. Each shake except the last ends *without* a turn.

WRITTEN.  ||

PLAYED.  ||

N.B.—In performing a shake, the number of notes played depends upon the length of the written note and the speed of the passage.

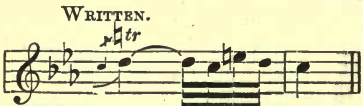

**Prepared Shake (or Trill).** Also called a **Graced Shake.** A shake with a preparatory note (or notes) showing exactly how it should commence.

WRITTEN.  PLAYED.  &c.

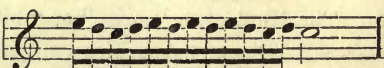
See also the examples on page 57.

**Graced Turns** are sometimes used in a similar manner.

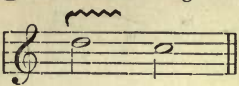

An accidental placed *before* (or in some cases *above*) the sign for a shake refers to the note above the principal note; thus





WRITTEN.  PLAYED.  &c.

**Long Mordent** beginning with a Turn.

WRITTEN.  PLAYED. 

**Long Mordent beginning with an Inverted Turn.**

WRITTEN.  PLAYED. 


N.B.—Both these Long Mordents usually *end* also with a Turn, which is sometimes indicated thus  . Inverted Long Mordents may also begin with a turn;  or , but they are very rare.

**Slide, or Schleifer.**

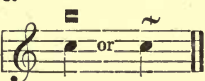


WRITTEN.  PLAYED. 

It should be remarked that the time given to the notes of a Slide is often taken from the *preceding* note.

**Double Turn.**

WRITTEN.  PLAYED. 

**Beat.**

WRITTEN.  or  PLAYED. 

The sign  $\sim$  is sometimes used for an Inverted Turn.



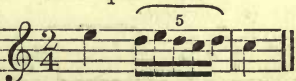
**Downward Arpeggio.**

WRITTEN.  PLAYED. 

**Double Appoggiatura, or Anschlag.**

WRITTEN.  PLAYED. 

**Appoggiatura and Shake.**

WRITTEN.  PLAYED.  Or in quick time. 



**Afternote, or Nachschlag.**

WRITTEN. 

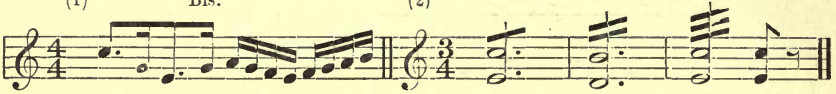
PLAYED. 

N.B.—There may be two or more afternotes.

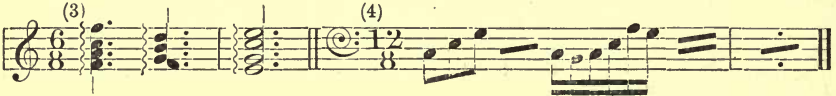
**EXERCISES.**

Re-write the following passages in full:—

(1) Bis. (2)



(3) (4)




(5) *Simile.*



(6) 8va..... loco.



(7) 

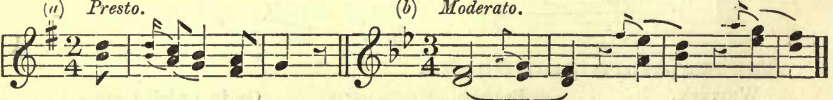
(8) *tr* 

24 18 6 24

Re-write the following extracts from classical works as they should be played.

(1) **Appoggiatura and Acciaccatura.**

(a) *Presto.* (b) *Moderato.*



(c) *Moderato.*



(d)  $\text{♩} = 96.$

(e) *Moderato.*

(f) *Andante.*

(g) *Moderato.*

(2) **Mordent, Inverted Mordent, and Long Mordent.**

(a) *Allegro.* (b) *Allegro vivace.*

(c) *Allegro.* (d) *Presto.*

etc.

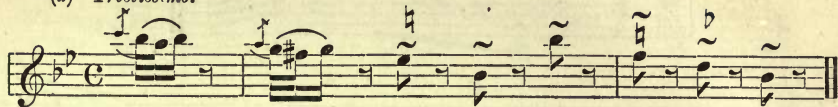
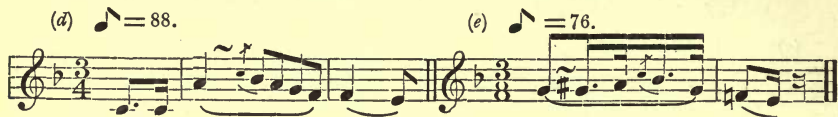
(e) *Allegretto.* (f) *Moderato.*

(g) *Moderato.*

(h)  $\text{♩} = 84.$  (k) *Gaily.*

(l) *Moderato.*

## (3) Turn, and Inverted Turn.

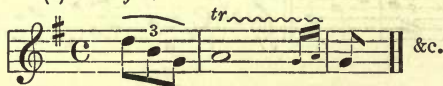
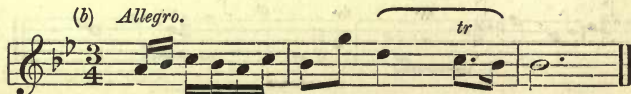
(a) *Prestissimo.*(b) *Presto.*(c) *Moderato.*

(d) ♩ = 88.

(e) ♩ = 76.

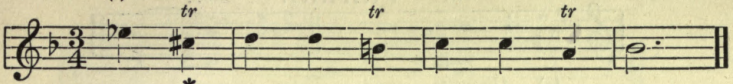
(f) *Allegro.*(g) *Larghetto.*(h) *Adagio.*(k) *Moderato.*(l) *Quick.*(m) *Slow.*

## (4) Shake or Trill.

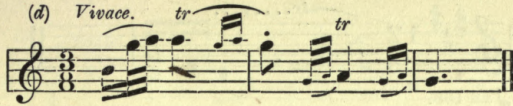
(a) *Allegro.*(b) *Allegro.*



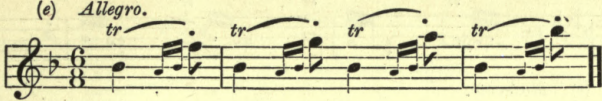
(c) *Moderato.*



(d) *Vivace.*



(e) *Allegro.*



(f) *Allegro vivace.*



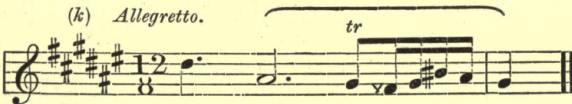
(g) *Moderato.*



(h) *Allegro con espress.*



(k) *Allegretto.*

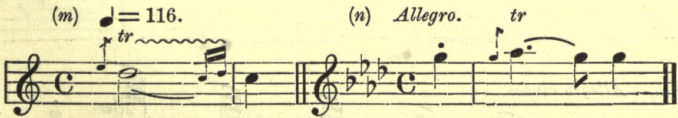


(l) *Spiritoso.*



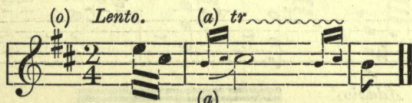
(m)  $\text{♩} = 116.$

(n) *Allegro.*



(o) *Lento.*

(a) *tr*

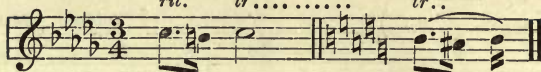


(a)

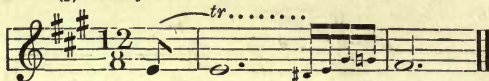


\* Use B $\flat$  in the turn at the end.

(p) *Allegro.* *rit.* *tr.....* *a tempo.* *tr..*



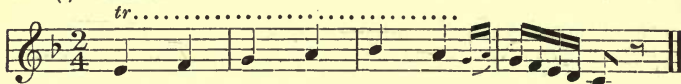
(q) *Allegretto.* *tr.....*



(r) ♩ = 138.



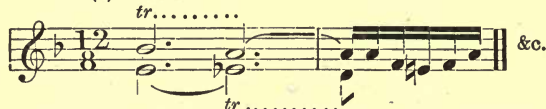
(s) *Moderato.* *tr.....*



(t) *Presto.* *tr.....*



(u) *Vivace.* *tr.....*



(v) *Allegretto.* *tr.....* *tr.....*



(w) *Allegro assai.* *tr.....*



(5) **Slide.**

(a)



(b) *Allegro vivace.*



(c) *Adagio.*



(6) Miscellaneous.

(a) *Andante.*

(b) *Adagio.*

(c) *Vivace.*

(d) *Andantino.*

(e) *Lento.*

(f) *Andantino.*

(g) *Spiritoso.*

(h) *Moderato.*

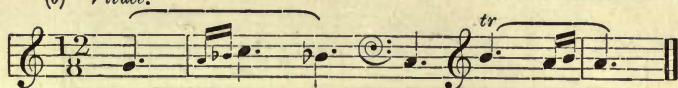
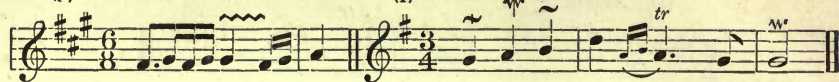
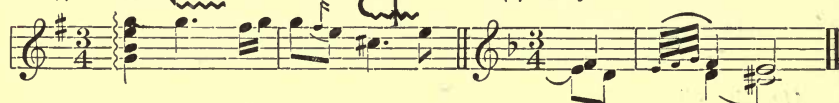
(k) *Moderato.*

(l) *Moderato.*

(m) *Vivace.*

(n) *Lento.*



(o) *Vivace.*(p) *Andante.*(q) *Slow.*(r) *Adagio.*(s)  $\text{♩} = 80.$ (t) *Andante.*(u) *Largo.*(v)  $\text{♩} = 100.$ (w)  $\text{♩} = 80.$ (x) *Allegro.*(y) *Andante.*(z) *Moderato.*

(aa)



CHAPTER VI.—MISCELLANEOUS.

109 **Syncopation.** Syncopation is a temporary displacement of regular metrical accent, it is a “suspension or alteration of rhythm by driving the accent to that part of a bar not usually accented” (Stainer and Barrett).

110 Syncopation may occur in many ways. The following are the two chief varieties of syncopation :—

(a) When a note commences (or “is struck”) on any *weakly accented* beat, and is continued through the whole, or some part, of a *more strongly accented* beat following :—

Strong. Weak. Medium. Weak. Strong. Weak. Medium. Weak. Strong. Weak. Medium. Weak. Strong. Weak. Medium. Weak.

Beats and Accents.

- (1) Begins on *weak* beat, and is continued through *medium* beat.
- (2) Begins on *weak* beat, and is continued through part of following *strong* beat.
- (3) Begins on *weak* beat, and is continued through *strong* beat.
- (4) Same as (1).
- (5) Begins on *weak* beat, and is continued through part of following *medium* beat.

Beats and Accents.

(b) When a note is struck *after the commencement of any beat*, and continued through some part of the following beat :—

Syncopations of the first kind marked (a); those of the second kind marked (b).

(a) (b) (b) (b) (b) (a) (b) (b)



111 In general, syncopation takes place whenever a note is prolonged, or continued, through any more strongly accented part of a bar than that on which it commences. The accent which the syncopation "anticipates" is thrown back on the syncopated note; hence, in performance, syncopated notes are generally specially emphasized.

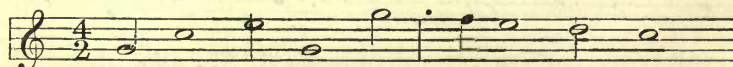
Some well-known examples of syncopation. (Syncopated notes marked †.)



112 Formerly, such a passage as the following—



would be written thus—



The term "syncopation" was probably derived from the "cutting in two" of the notes by the bar line.





When placed on the *fourth* line it is called the Tenor Clef—



” ” *third* ” ” Alto ” —

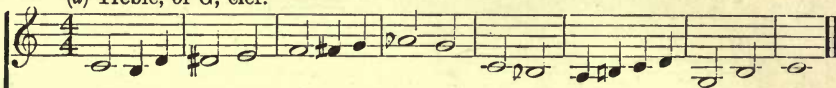


” ” *first* ” ” Soprano ” —

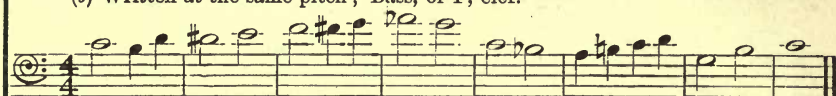


The following passages are all identical in pitch, and show how one clef may be exchanged for another:—

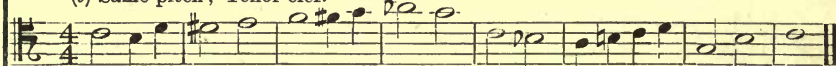
(a) Treble, or G, clef.



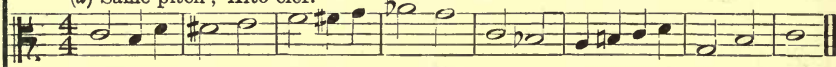
(b) Written at the same pitch; Bass, or F, clef.



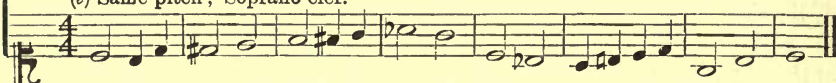
(c) Same pitch; Tenor clef.



(d) Same pitch; Alto clef.

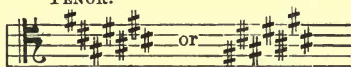


(e) Same pitch; Soprano clef.

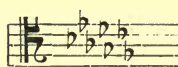


114 Key-signatures may be written after the C clef in the order of the following arrangements, selecting such sharps or flats as may be necessary:—

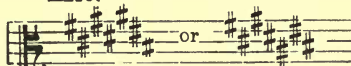
TENOR.



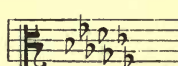
or



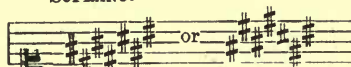
ALTO.



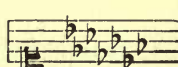
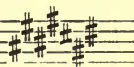
or



SOPRANO.

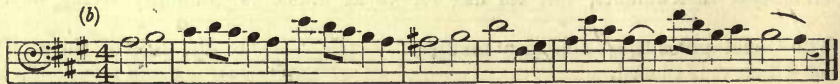
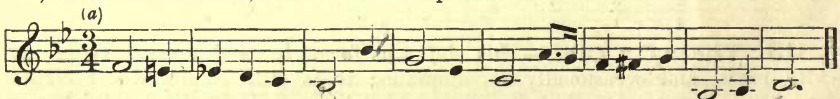


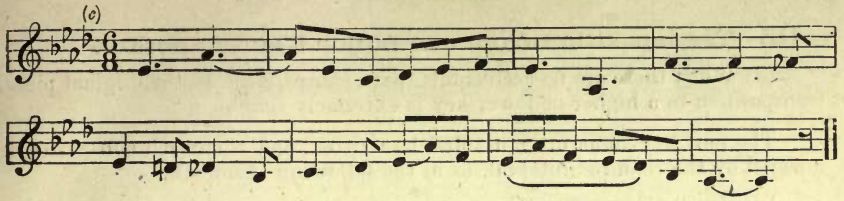
or



EX.

(1) Rewrite each of the following passages at the same pitch, 1st in the Tenor clef, 2nd in the Alto clef, and 3rd in the Soprano clef:—

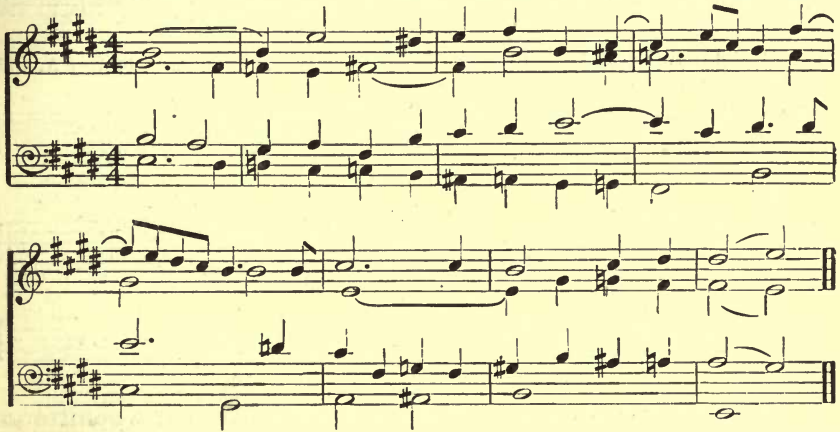




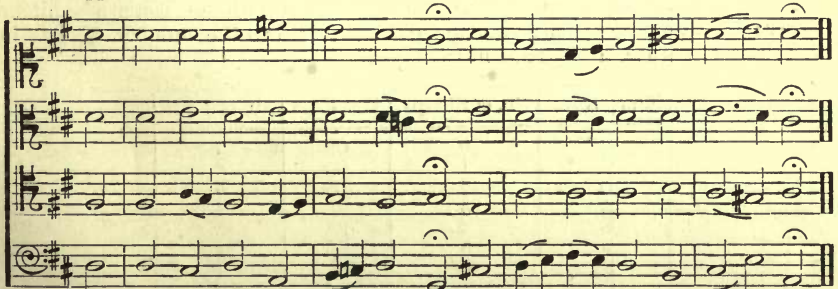
2 Write the following an octave lower in the Tenor clef:—



3 Re-write the following on four staves, (a) for Treble, Alto, Tenor, and Bass ; and (b) for Soprano, Alto, Tenor, and Bass ; using the "proper" clefs in each case :



4 Arrange the following as a "short score" of two staves—Soprano and Alto on the upper staff with G clef, Tenor and Bass on the lower staff, with F clef:—



5 Write signatures in Tenor, Alto, and Soprano clefs, for the following Major keys—A, E, F#, C#, F, Eb, Gb.

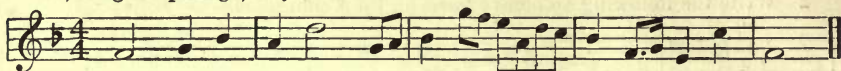


### 115 Transposition from one Major Key to another.

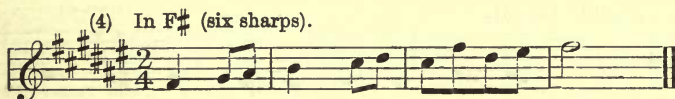
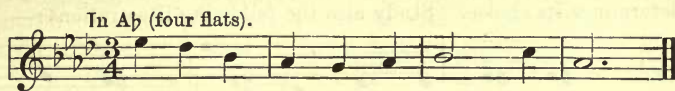
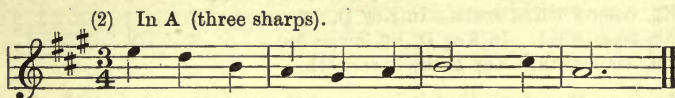
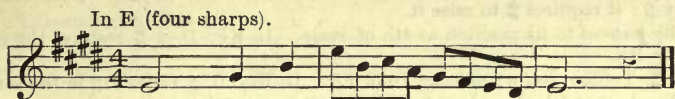
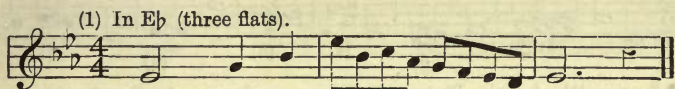
(a) When there are no accidentals (flats, sharps, &c.), in the original piece, transposition to a higher or lower key is extremely simple.

The new key-signature must first be written, and then each note raised or lowered by the required interval, as in the following examples:—

(1) Original passage, Key F.

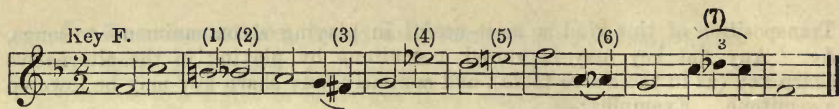
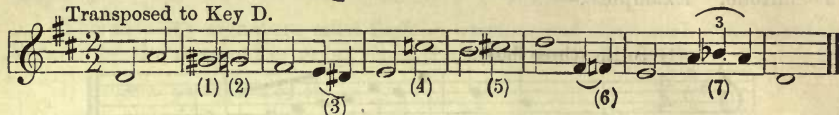


Transposition of this kind is most useful in playing accompaniments to songs, &c. Any flat key may be raised a semitone by playing in the alternative sharp key (as in the above table), and similarly, any sharp key may be lowered a semitone. Examples:—



(b) When accidentals occur more or less frequently, Transposition is more difficult. In connection with each accidental it is necessary to determine (1) its relation to the key-signature, and (2) its object, or function.

If, for example, a natural ( $\natural$ ) be placed before a note, it may mean (a) that the note, previously flat according to the signature, has to be *raised a semitone*; or (b) that the note, previously sharp according to the signature, has to be *lowered a semitone*, or (c) that the note, previously altered by an "accidental" has to be *restored* to its natural pitch, &c. &c. In transposing, that character ( $\natural$ ,  $\flat$ ,  $\sharp$ , &c.) must be selected which will *effect the same purpose* in the new key

Key F. (1) (2) (3) (4) (5) (6) (7)  
  
 Transposed to Key D.  


(1) B $\sharp$  raises 4th of scale, B $\flat$  by signature, a  $\flat$  onitone. In Key D, the 4th of scale is already  $\sharp$ ; it requires  $\sharp$  to raise it.

(2) B $\flat$  restored to its position as 4th of scale. In Key D, a  $\sharp$  restores the G $\sharp$  to its position as 4th.

(3) F $\sharp$ , Tonic raised a semitone from F $\natural$ . In Key D,  $\sharp$  raises D $\natural$  in the same way.

(4) E $\flat$ , lowered 7th of scale. In Key D, C $\sharp$  lowers C $\sharp$ .

(5) E $\sharp$ , restored 7th of scale. In Key D, C $\sharp$  restores 7th.

(6) A $\flat$ , lowered 3rd. In Key D, F $\sharp$  lowers 3rd.

(7) D $\flat$ , lowered 6th. Key D, B $\flat$  lowers 6th.

It will be seen, therefore, that it is not what an accidental *is*, but what it *does*, which determines its choice. Study also the following illustrations:—



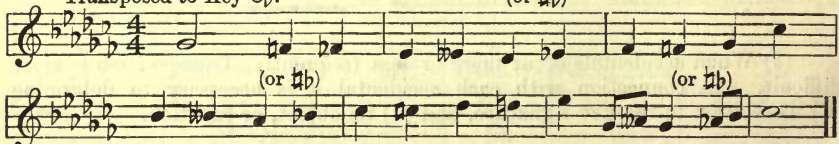
Transposed to Key B $\flat$ .



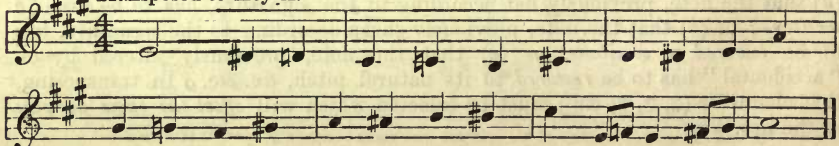
Transposed to Key A $\flat$ .



Transposed to Key C $\flat$ .



Transposed to Key A.





Transposed to Key B.

Transposed to Key C#.

In Transposition of this kind the beginner is advised to write first the new signature, then all the notes *in position* without accidentals, and finally to add the accidentals as required.

An accidental affects the note before which it is placed, and every note of the same name which follows it *in the same bar*; thus—

(1)

Here the ♭ affects *a, b, c*, but not *d*, which, being in another bar, is ♭ “according to the signature.” If, however, the *last note* of a bar is affected by an accidental, and the next bar *begins* with the same note, this latter note is also affected; thus—

(2)

Here the ♭ refers to *a, b* and *c*, but not to *d*. Notwithstanding these rules, it is now usual to introduce “cautionary” accidentals wherever there would be a possibility of mistaking a note: and the passages given would be generally written as below:—

(1)

It was formerly the custom to contradict the double-sharp (x) by ♯♯, and a double-flat (bb) by ♭♭; but it is now thought better to use merely the single-sharp, or single-flat.

**EXERCISES.**

1 Transpose the following passage, successively, to the Major keys of F, D, G, Eb, Bb, A, Gb, and E:—

2 Transpose the following, successively, to the Major keys of D, E, F $\sharp$ , G, B, C $\sharp$ , A, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$  :—

(a)

(b)

116 **Transposition from one Minor Key to another.** This involves no new difficulty. The student must, however, be careful to write the correct signature for his new (Minor) Key. The following examples show how this kind of Transposition is done :—

Key **A** minor.

Key **C** minor.

Key **F $\sharp$**  minor.

Key **G $\sharp$**  minor.

#### EXERCISES.

Transpose the following, successively, to the Minor keys of E, B $\flat$ , A, C, F, C $\sharp$ , D, A $\flat$ , and F $\sharp$  :—

117 **Transposition from Major to Relative Minor, or from Minor to Relative Major.**

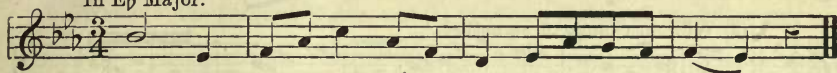
(a) Write the same signature.

(b) Write Minor Tonic for Major Tonic, or *vice versa*.

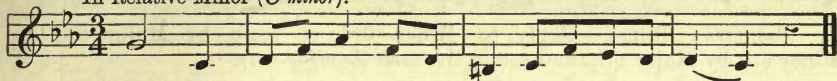
(c) Transpose all the other notes a third higher, or lower, as may be necessary: and in transposing to the Relative Minor be sure to mark the *Leading-note* by an accidental.

From Major to Relative Minor:—

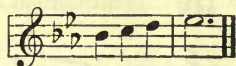
In E $\flat$  Major.



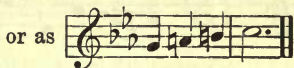
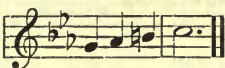
In Relative Minor (C minor).



An ascending major passage from Dominant to Tonic—

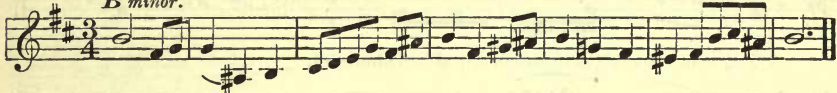


may be given in the minor as

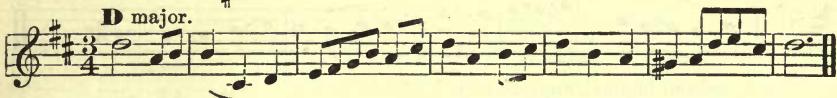


From Minor to Relative Major:—

B minor.



D major.



### 118 Transposition from Major to Tonic Minor, or from Minor to Tonic Major.

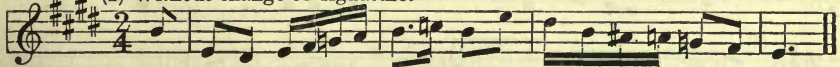
(a) From E major to E minor.



(1) With change of signature.



(2) Without change of signature.



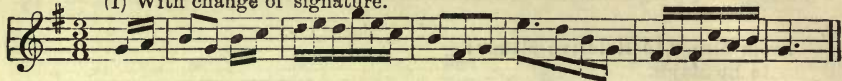
PRINCIPAL RULES.—Reply to Major 3rd of scale by Minor 3rd, to Major 6th by Minor 6th, and retain the same *Leading-note*.



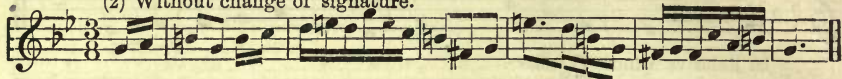
(b) From G minor to G major.



(1) With change of signature.



(2) Without change of signature.

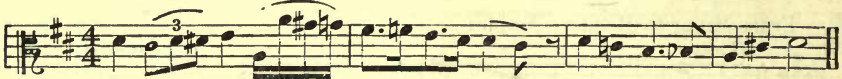


PRINCIPAL RULES.—Reply to Minor 3rd of scale by Major 3rd, to Minor 6th by Major 6th, and retain the *same Leading-note*.

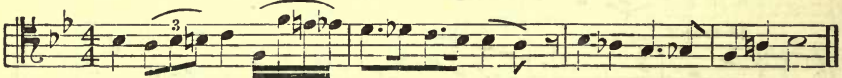
119 Transposition of any kind may be accompanied by a change of clef.



A Perfect 4th lower : Alto clef.



A Major 6th lower (than the original) : Tenor clef.



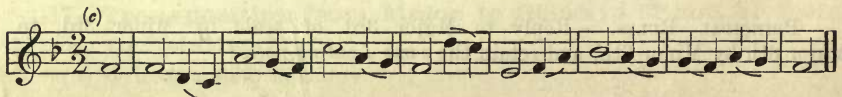
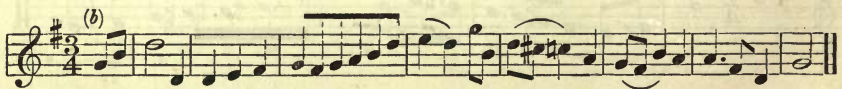
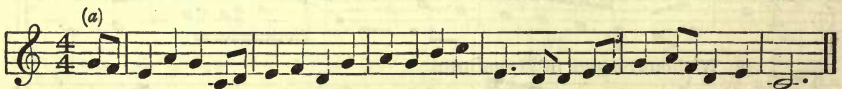
A Minor 2nd higher : Soprano clef.

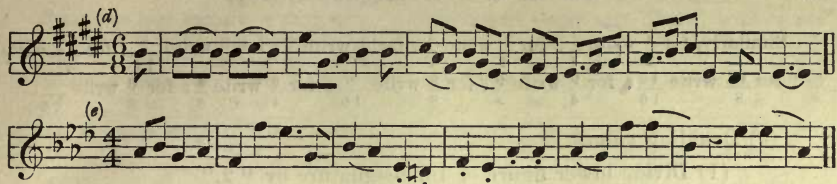


In such cases, it would be wise for the beginner to first transpose into the new key—remaining in the original clef—and afterwards to *re-write in the clef required*.

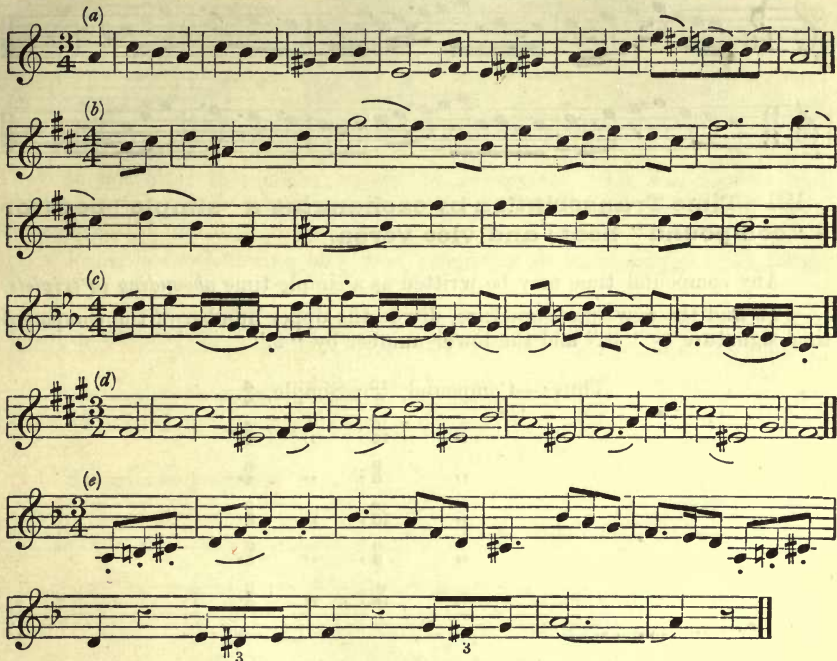
#### EXERCISES.

1 Write (a) the Relative Minor, and (b) the Tonic Minor, of the following :—





2 Write (a) the Relative Major, and (b) the Tonic Major, of the following:—



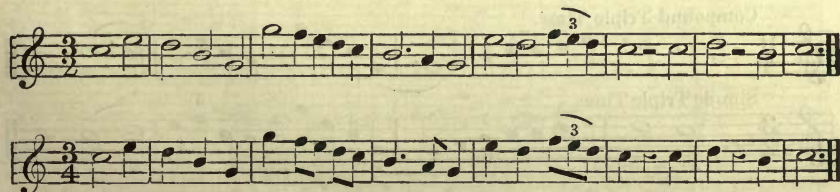
3 Transpose the examples in Ex. 12 into the Alto clef, (1) a Minor 3rd lower, (2) a Perfect 4th lower, and (3) a Perfect 5th lower.

**120 Time-Transcription by Halving or Doubling Values.**

(a) Halving values.

(1) Multiply lower figure of time-signature by "2."

(2) Write *minim* for *semibreve*, *crotchet* for *minim*, *dotted-crotchet* for *dotted-minim*; &c.



Similarly, for  $\frac{4}{2}$  write  $\frac{4}{4}$ ; for  $\frac{4}{4}$  write  $\frac{4}{8}$ ; for  $\frac{3}{4}$  write  $\frac{3}{8}$ ; for  $\frac{3}{8}$  write  $\frac{3}{16}$ ; for  $\frac{12}{4}$  write  $\frac{12}{8}$ ; for  $\frac{12}{8}$  write  $\frac{12}{16}$ ; for  $\frac{9}{4}$  write  $\frac{9}{8}$ ; for  $\frac{9}{8}$  write  $\frac{9}{16}$ ; for  $\frac{6}{4}$  write  $\frac{6}{8}$ ; for  $\frac{6}{8}$  write  $\frac{6}{16}$ .

(b) Doubling values.

(1) Divide lower figure of time-signature by "2."

(2) For *semiquaver* write *quaver*, for *crotchet* write *minim*; &c.



### 121 Time Transcription by exchanging a "simple" beat for a "compound" beat; and vice versa.

Any compound time may be written as a simple time *abounding in triplets*.

To find the new time-signature, divide the upper number of the compound time-signature by "3," and the lower number by "2."

Thus:—Compound,  $\frac{12}{8}$ ; Simple,  $\frac{4}{4}$ .

"	$\frac{12}{16}$ ;	"	$\frac{4}{8}$ .
"	$\frac{9}{8}$ ;	"	$\frac{3}{4}$ .
"	$\frac{9}{16}$ ;	"	$\frac{3}{8}$ .
"	$\frac{6}{8}$ ;	"	$\frac{2}{4}$ .
"	$\frac{6}{16}$ ;	"	$\frac{2}{8}$ .

Any note, or rest, equal to one or more *whole* beats of compound time must be re-placed by the same number of *simple* beats. All *divided* beats must be re-written, and the figure "3" added.

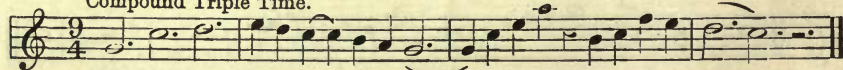
Compound Quadruple Time.



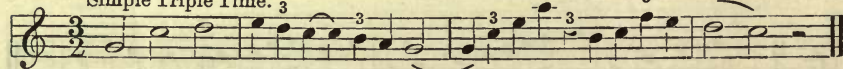
Simple Quadruple Time.



Compound Triple Time.



Simple Triple Time.

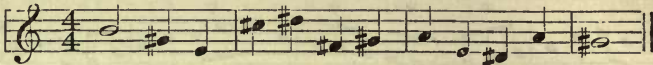






## 122 To tell the Key of a given Passage.\*

(a) If there is no key-signature, count up and arrange in order the sharps or flats. For simple passages, in Major keys, this will generally suffice.

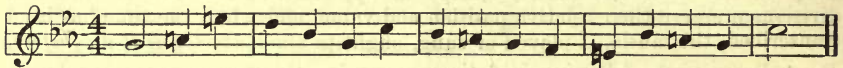


G#, three times; C#, D#, twice; F#. In order: F#, C#, G#, D#. Key E major.



Gb, three times; Eb, twice; Db, three times; Bb, twice; Ab. In order: Bb, Eb, Ab, Db, Gb. Key D $\flat$  major.

(b) When there is a key-signature, observe whether the additional signs are used to *add* to the signature, or to *cancel* some part or the whole of it; and then arrange as before.

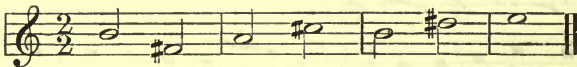


Here A# and Eb cancel Ab and Eb of the signature, leaving only Bb. Key F Major.

Similarly, the following is in Key D Major:—



(c) In arranging the sharps or flats in order, one or more of such signs required for a complete signature *may be missing*. In this case, we may assume that the missing notes would have been of the necessary character. Thus, the following passage is evidently in the Key of E major, though G# is absent: F, C, (G#), D.



(d) When "chromatic" notes are interspersed with diatonic notes, it is necessary to determine which notes are *accidental* and which *essential*, to the prevailing scale.

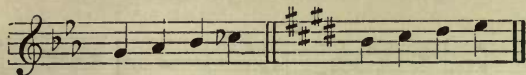
If a note occurs sometimes in one form (say a), and sometimes in another (say b), one of these forms must be of a transient or chromatic character. Thus, in the following passage—



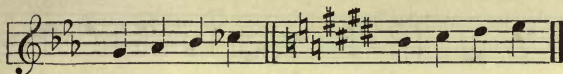
there are Bb, Eb, and Ab, which point to the Key of E $\flat$  major. But B# and A# also occur. Both these notes, are, however, immediately contradicted by essential notes of the scale of E $\flat$ , which we can therefore decide to be the key of the passage.

In actual compositions the key is constantly changing, and sometimes a new signature is written during the course of the music:—

\* In actual practice, this is often impossible without a thorough knowledge of harmony. The hints given here refer to passages usually set in examinations.



The old signature *may* be cancelled by “naturals,” before writing the new one, thus—



(e) **Theory of the Sharpest Note.\*** Minor Key passages—and indeed many passages in Major Keys—are most easily decided by the “theory of the sharpest note.” The flattest note in any major scale is the sub-dominant; the sharpest note in any scale, major or minor, is the Leading-note.

The following gives the order of all the notes in common use beginning with the flattest and ending with the sharpest:—

A $\flat\flat$ , E $\flat\flat$ , B $\flat\flat$ , | F $\flat$ , C $\flat$ , G $\flat$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , | F, C, G, D, A, E, B |

F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ , E $\sharp$ , B $\sharp$ , | F $\times$ , C $\times$ , G $\times$ , &c.

**Rule:**—In any passage, the *sharpest* note present† is the Leading-note; the Tonic, or Key-note, is a (diatonic) semitone higher.

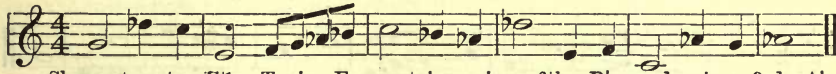
If the passage contains the minor 6th and minor 3rd of the Tonic, the key is probably minor. If it contains the major 3rd and major 6th, the key is probably major.



Sharpest note, A $\sharp$ ; Key-note, B; contains D $\sharp$ , and G $\sharp$ , therefore Key B major.



Contains A $\sharp$ , contradicted by A $\sharp$ ; sharpest note therefore D $\sharp$ . Key E (major).



Sharpest note, E $\flat$ ; Tonic, F; contains minor 6th, D $\flat$ , and minor 3rd, A $\flat$ . Key F minor.



Sharpest note, F $\times$ ; Tonic, G $\sharp$ ; contains minor 6th, E $\flat$ , and minor 3rd, B $\flat$ . Key G $\sharp$  minor.

(f) In any passage the presence of notes which would form an augmented 2nd, an augmented 5th, a diminished 7th, or a diminished 4th, indicates the minor key containing such interval (See Sec. 99). The *higher* note of the augmented 2nd or augmented 5th, and the *lower* note of the diminished 7th or diminished 4th is the leading-note.

**EXERCISES.**

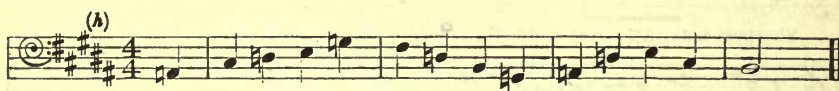
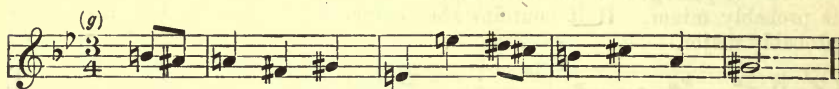
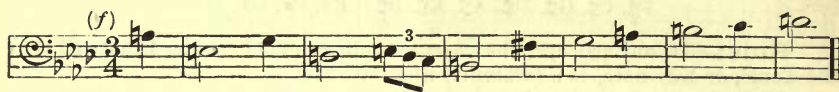
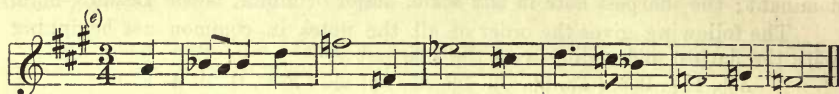
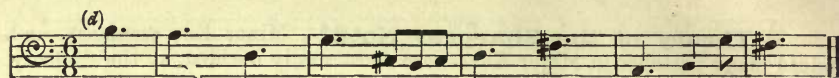
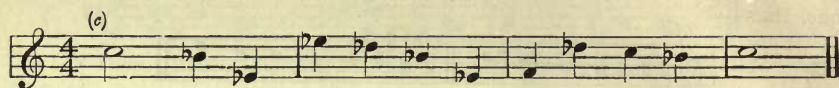
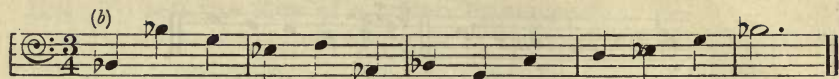
1 Name the Key of each of the following Major passages:—

(a)

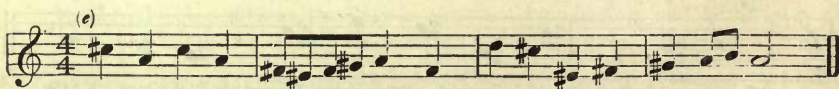
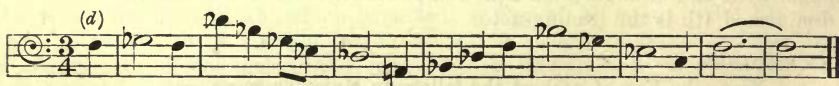
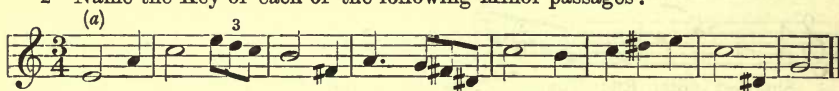


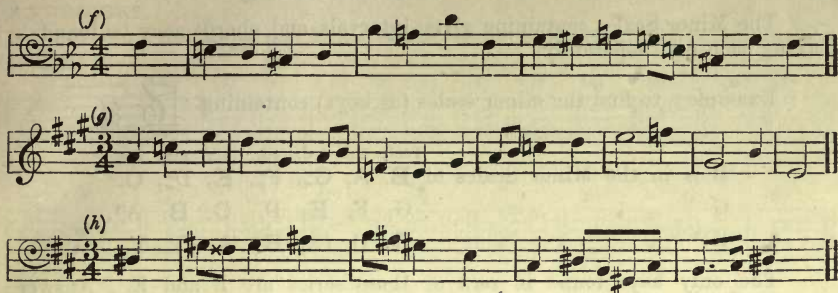
\* “Tonality and Roots.” Dr. A. J. Greenish. Office of the *Organist and Choirmaster*. † After allowing for transient “chromatic notes.” (See (d) above.)





2 Name the Key of each of the following Minor passages:—





123 To find all the scales containing a given note, interval, or chord.

(a) **Major Scales.** Write in order the Tonics of the fifteen usual major keys:—

Cb, Gb, Db, Ab, Eb, Bb, F, C, G, D, A, E, B, F#, C#.

To find all the Major Scales containing, say, G $\sharp$ .

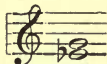
G $\sharp$  is excluded (1) from every scale containing G $\flat$ ; A $\flat$  therefore is its extreme flat key.

„ „ (2) from every scale containing G $\sharp$ ; D is therefore its extreme sharp key.

G $\sharp$  is therefore found in all keys from A $\flat$  to D; i.e., in keys A $\flat$ , Eb, B $\flat$ , F, C, G, and D.

The seven major scales containing any other note may be found in the same way.

To find all the Major Scales containing a given interval; say—



Find all the scales containing the upper note; then all the scales containing the lower note. The scales common to both series will contain the interval.

Scales containing G : A $\flat$ , Eb, B $\flat$ , F, C, G, D.

Scales containing Eb : (F $\flat$ ), C $\flat$ , G $\flat$ , D $\flat$ , A $\flat$ , Eb, B $\flat$ .

Scales containing the interval Eb—G : A $\flat$ , Eb, B $\flat$ .

The scales containing a given chord may be found in the same way.

(b) **Minor Scales.** To find the Minor Scales containing any given note, it is, perhaps, safer to proceed as follows:—

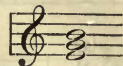
Regard the note first as the *Tonic* of a minor scale, next as the *Supertonic*, next as the *Mediant*, &c.

Thus, G $\sharp$ , for example, is

TONIC of Minor Scale of G		G
SUPERTONIC	„	F
MEDIANT	„	E
SUBDOMINANT	„	D
DOMINANT	„	C
SUBMEDIANT	„	B
LEADING-NOTE	„	A $\flat$ .

The Minor Scales containing given intervals and chords may be found by taking each note separately.

Example: to find the minor scales (or keys) containing



	Tonic.	2nd.	3rd.	4th.	5th.	6th.	7th.
B is in the Minor Scales of	<b>B</b> ,	<b>A</b> ,	<b>G<math>\sharp</math></b> ,	<b>F<math>\sharp</math></b> ,	<b>E</b> ,	<b>D<math>\sharp</math></b> ,	<b>C</b> .
G	„	„	<b>G</b> ,	<b>F</b> ,	<b>E</b> ,	<b>D</b> ,	<b>C</b> , <b>B</b> , <b>A<math>\flat</math></b> .
E	„	„	<b>E</b> ,	<b>D</b> ,	<b>C<math>\sharp</math></b> ,	<b>B</b> ,	<b>A</b> , <b>G<math>\sharp</math></b> <b>F</b> .

The only keys found in *each* of these series are B and E. Answer: B minor and E minor.

## 124 To add Time Signatures and Bars to a given passage.

This is often a thankless and *useless* task. As, however, exercises of the kind are sometimes set at examinations, the following hints may be found serviceable.

(a) If the final note be a *long note*, it will be either a **strong** accent or a medium accent.

N.B.—A bar-line is drawn *before* a strong accent. Remember that the first and last bars may be incomplete.

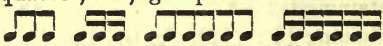
(b) If the final note be a *short note* preceded by a long note, the bar-line comes before the long note.


(c) *Two*, or more, *dotted notes* in succession indicate a compound time, or a simple triple time.


Thus, two or more dotted minims —  $\frac{12}{4}$ ,  $\frac{9}{4}$ ,  $\frac{6}{4}$ , or  $\frac{3}{4}$ .

„ „ crotchets —  $\frac{12}{8}$ ,  $\frac{9}{8}$ ,  $\frac{6}{8}$ , or  $\frac{3}{8}$ .

„ „ quavers —  $\frac{12}{16}$ ,  $\frac{9}{16}$ ,  $\frac{6}{16}$ , or  $\frac{3}{16}$ .

(d) Quavers, or semiquavers, &c., grouped in “threes” or “sixes,” by having their stems joined,  — especially if there are several such groups—almost invariably indicate compound time, or simple triple time, as  $\frac{3}{4}$  or  $\frac{3}{8}$ .

(e) Successive groups of unequal notes, where the second note is half the first, as  &c., indicate a compound time, or a simple triple time.

(f) A bar-line must not be drawn *through* any note, nor should it, as a rule, separate members of a group—

(g) Two or more minims in succession indicate either  $\frac{4}{2}$ ,  $\frac{3}{2}$ , or  $\frac{2}{2}$  time—never a compound time. Several crotchets in succession generally indicate a simple time as  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{2}{4}$ .

(h) Groups of “four” quavers generally indicate a simple time.

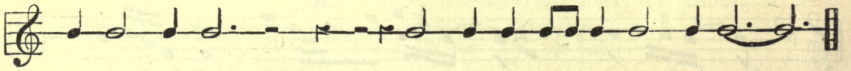
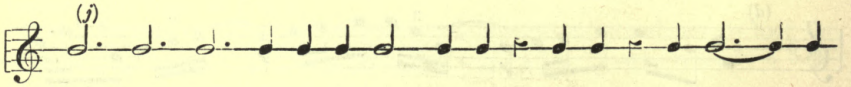
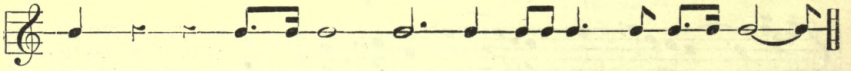
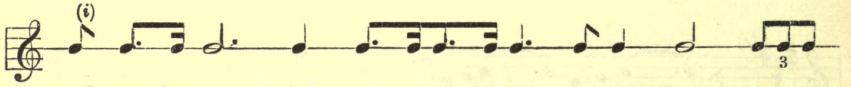
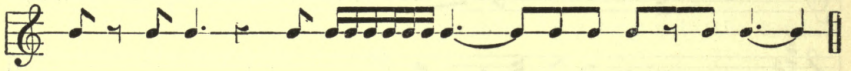
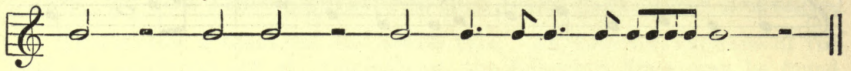
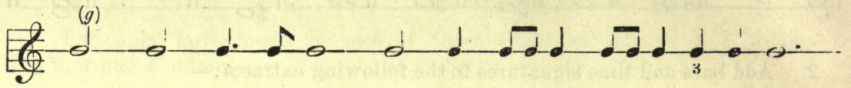
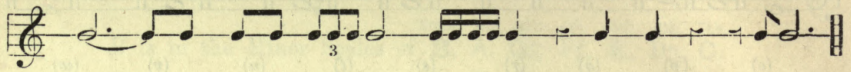
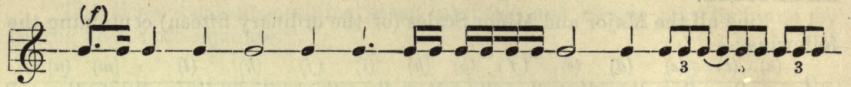
(i) A dotted note *tied* to a following shorter note generally indicates a compound time. A non-dotted note tied to a shorter note generally indicates simple time.

(j) Any double-dotted note generally indicates simple time.

(k) A *long note* such as a semibreve or dotted semibreve occurring in the midst of several shorter notes, generally indicates a *whole bar* of the time.







## ADDITIONAL QUESTIONS AND EXERCISES

Selected from Examination Papers of the "Society of Arts," "Associated Board,"  
"Oxford and Cambridge Local," "Trinity College," "I.S.M." "Queen's  
Scholarship," "Whitehall Certificate," "College of Preceptors," &c. &c.

### PART I.—ELEMENTARY.

1 Write above each of the following notes its value name (semibreve, &c.), and write below each its pitch name (C, D, &c.):—

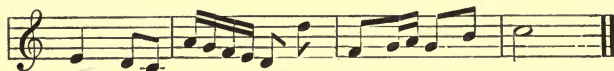


2 Write all the major 3rds contained in the scale of C major.

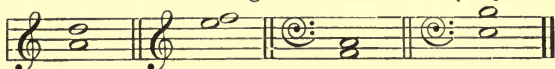
3 Add time-signatures to the following:—



4 Write the following an octave lower on the bass clef, doubling the value of every note:—



5 Write below each of the following intervals its name (Major Second, &c.).



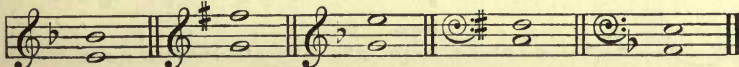
6 Add bars to the following in accordance with the time-signatures:—



7 Re-write, halving the value of every note and rest:—

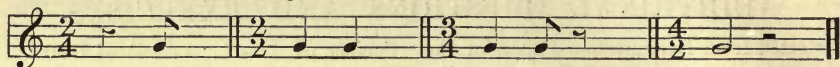


8 Name the following intervals:—



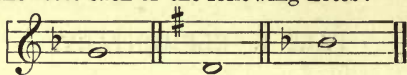


9 Add one rest at the end of each of the following bars to complete the bar in accordance with the time-signature :—

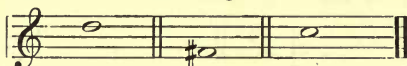


10 Write the signatures and scales (using semibreves) of F and G major in the treble and bass clefs.

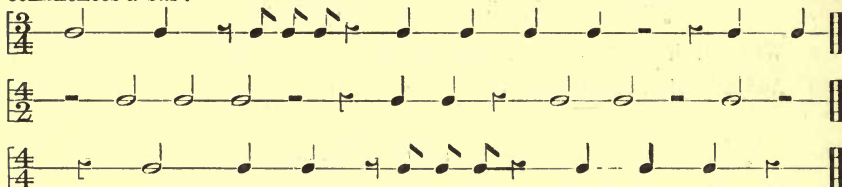
11 Add major sixths *above* each of the following notes :—



And major thirds *below* each of the following :—



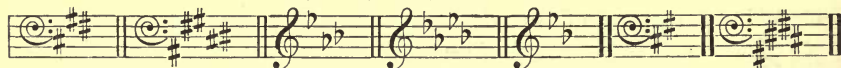
12 Bar the following in accordance with the time-signature. Each passage commences a bar :—



13 Add bars to the following :—



14 Write the sharps or flats of the following signatures in their customary order, and state for which major keys they stand :—

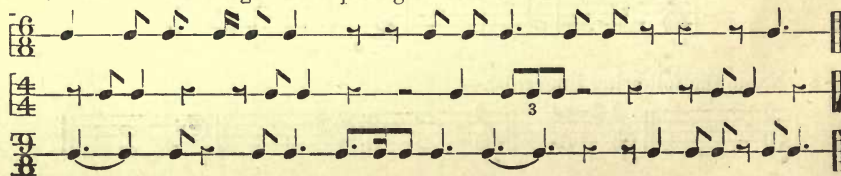


15 Name the following intervals :—

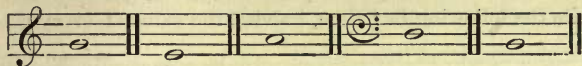


16 Write in the treble clef the signature of the following major keys : E, Eb, Ab, Db, Bb.

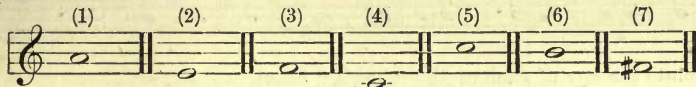
17 Bar the following. Each passage commences a bar :—



18 Write a diminished 5th above each of the following :—

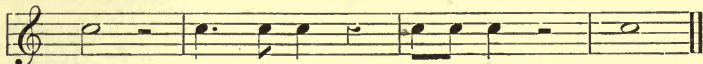


19 Write above (1) a perfect 5th, above (2) a major 3rd, above (3) a major 7th, above (4) a minor 7th, above (5) a minor 6th, above (6) a major 3rd, and above (7) a perfect 4th.



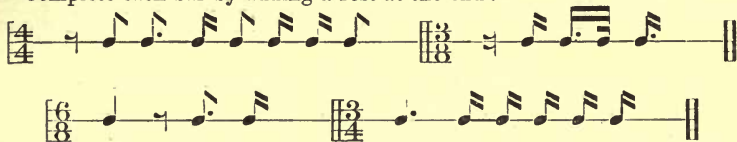
20 What does ♩ = 50 mean ?

21 Re-write the following, halving the value of every note and rest :—



22 State the meanings of the following terms—(1) *Allegro*; (2) *Dal Segno*; (3) *Diminuendo*; (4) *Lento*.

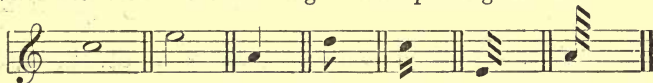
23 Complete each bar by adding a rest at the end :—



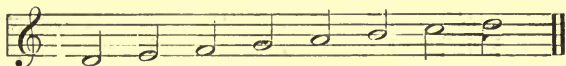
24 Explain—*Adagio*, *Legato*, *Rallentando*, *Ad libitum*, *Crescendo*, *Staccato*, ♩ = M. 70, *Triple time*.

25 Explain—*Duple time*, *Supertonic*, *Dolce*, *Pianissimo*, *Forte*, *Mezzo Piano*, *Sforzando*, *Allegretto*.

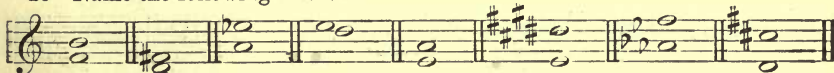
26 Write after each of the following its corresponding rest :—



27 Complete the following as a major scale of D :—

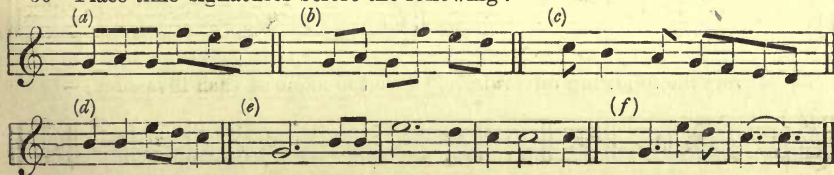


28 Name the following intervals :—



29 Write in the treble and bass clef the signatures of the following major scales—G, A, B♭, C, D.

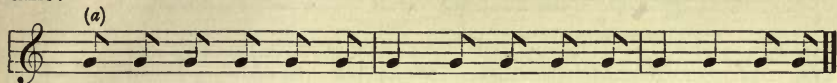
30 Place time-signatures before the following :—







40 Group the following notes, so as to show (a) to be in  $\frac{3}{4}$ , and (b) to be in  $\frac{9}{8}$  time:—



41 Write the following in  $\frac{3}{4}$  time:—

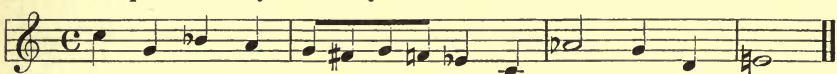


42 Write examples of " triplets " in  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{4}{2}$ , and  $\frac{3}{2}$  times.

43 Transpose the following from key C into key A:—



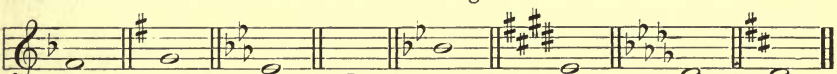
44 Transpose from key C into key D:—



45 Re-write the following, using dots to express the value of the tied notes, and tied notes to express the value of the dots:—



46 Write the subdominants of the following tonics:—

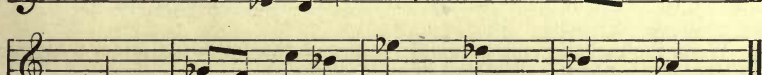
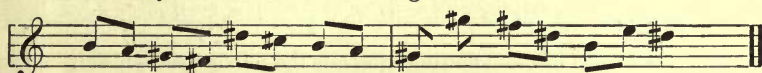


47 Give the Italian (or other) equivalents for—(1) Go back to the beginning; (2) Gradually louder; (3) Very soft; (4) Smooth and not staccato; (5) Quick, lively time; (6) Very fast; (7) Short and detached.

48 Transpose a minor 3rd lower:—

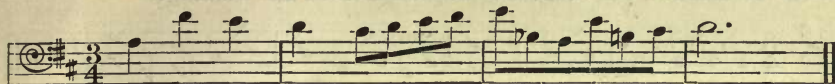


49 State the key of each of the following:—

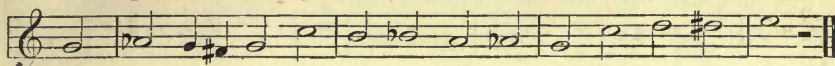




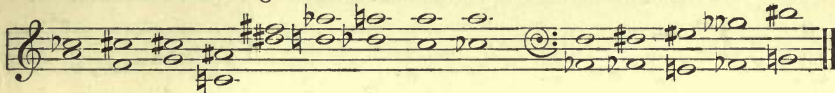
61 Re-write the following in the tenor clef; and again in the soprano C clef:—



62 Transpose the following into key A, a minor 3rd lower:—



63 Name the following intervals:—



64 Explain the difference between *diatonic* and *chromatic* semitones, and write examples of each.

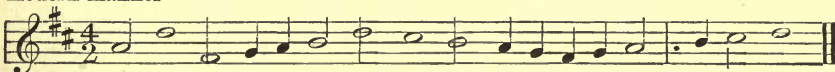
65 Transpose the following into its tonic minor:—



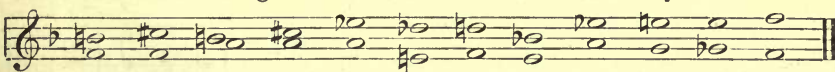
66 Transpose the following a minor 3rd higher:—



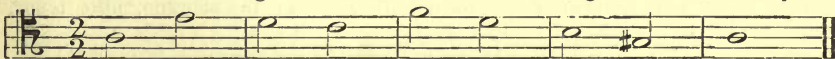
67 Transpose the following an octave lower to the Bass stave, and bar in the modern manner:—



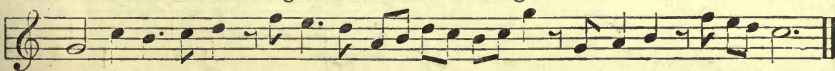
68 Name the following intervals, and re-write the whole in key G:—



69 Write the following in the treble clef, one octave higher. State the key:—



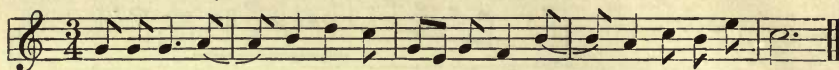
70 Add bars and time-signature to the following:—



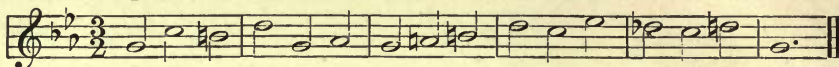
71 Give a list of duple signatures in common use, and write two bars of music in each of the following times:— $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ ,  $\frac{3}{2}$ ,  $\frac{12}{8}$ ,  $\frac{4}{4}$ .



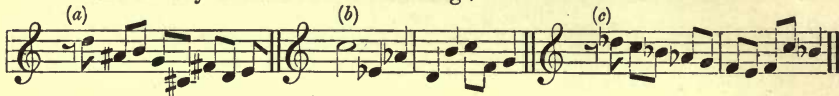
72 Place a tick,  $\surd$ , over the syncopated notes in the following :—



73 Transpose the following a minor 3rd lower, viz., from C minor to A minor :—

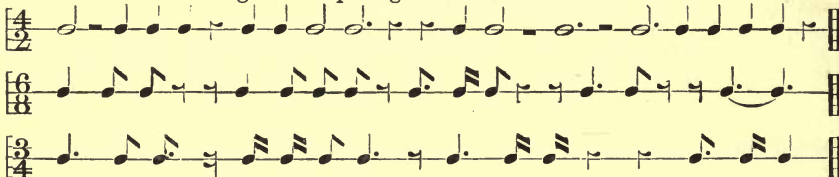


74 State the key of each of the following :—

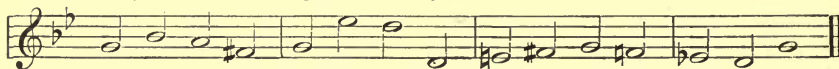


75 Fill up three bars of  $\frac{3}{4}$  time, introducing syncopation *once* in each bar.

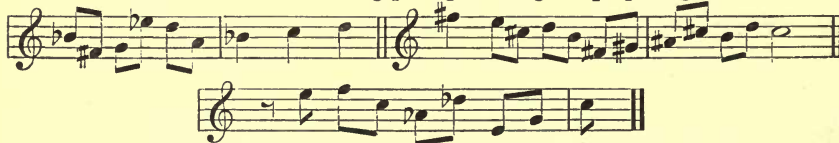
76 Bar the following. Each passage commences a bar :—



77 Transpose the following into the key of E minor :—

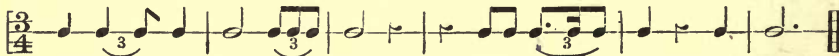


78 Re-write each of the following passages, using the proper signature :—



79 Write four bars of  $\frac{4}{4}$  time, introducing syncopation *once only* in each bar. Use no notes shorter than a quaver.

80 Re-write the following in  $\frac{3}{4}$  time :—



81 Re-write the following in "open" score, using the soprano, alto, tenor, and bass clefs :—



Musical notation for exercise 82, showing a melody and bass line in G minor, 4/4 time, with a triplet in the bass line.

82 Transpose a major 3rd higher, adding the necessary signature :—

Musical notation for exercise 82, showing the transposed melody and bass line in Bb minor, 4/2 time.

83 Write the relative minor of the following :—

Musical notation for exercise 83, showing a melody in D major.

84 Mark the syncopated notes in the following :—

Musical notation for exercise 84, showing a melody in 3/4 time with syncopated notes.

85 Add bars and time-signature :—

Musical notation for exercise 85, showing a melody with a triplet and a bar line.

86 Write in the key of D minor, an augmented 2nd, an augmented 5th, a diminished 4th, a diminished 7th, and two augmented 4ths.

87 Name all the major and minor keys in which the note C is diatonic.

88 Transpose the following into the key of F, and write it in the Soprano C clef. Give the time-signature :—

Musical notation for exercise 88, showing a melody in C major.

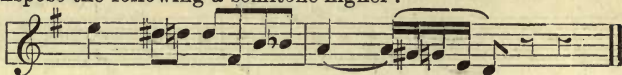
89 Transpose the following into key C :—

Musical notation for exercise 89, showing a melody and bass line in D major.

90 Transpose the following a minor 3rd higher :—

Musical notation for exercise 90, showing a melody and bass line in D major.

91 Transpose the following a semitone higher :—



92 In what time is the following written, and what is its simple time ?



93 Name the key of the following, and say what minor key has the same signature. Transpose the fragment one semitone lower :—

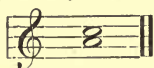


In the second and third bars this sign  $\frown$  connects D and D; in the last bar it connects E and D. Explain its effect in both instances.

94 Transpose the following a semitone higher :—



95 Name all the major and minor keys containing the following interval :—



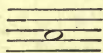
96 Write all the augmented and diminished intervals found in the following scales — D minor, E minor, G minor, F minor, Eb minor, C minor.

97 Re-write the following in  $\frac{1}{4}$  time :—

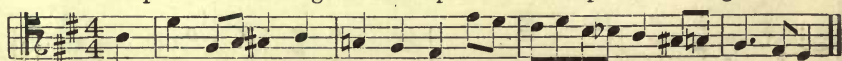


98 What minor scales contain a double-sharp ?

99 Place the proper clefs before the following note to make it, successively, F, A, G, B, and C.

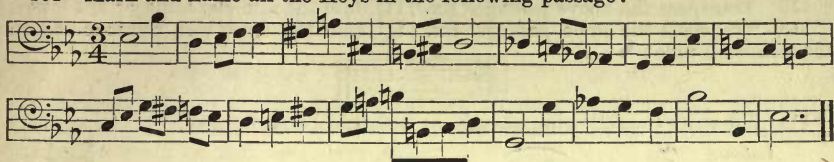


100 Transpose the following into the soprano C clef a perfect 5th higher :—





101 Mark and name all the Keys in the following passage:—

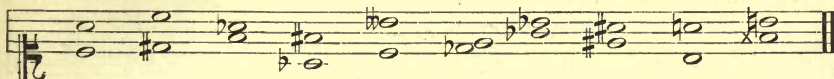


102 Write, in the tenor clef, the descending harmonic scale of G# minor, commencing on the sub-dominant.

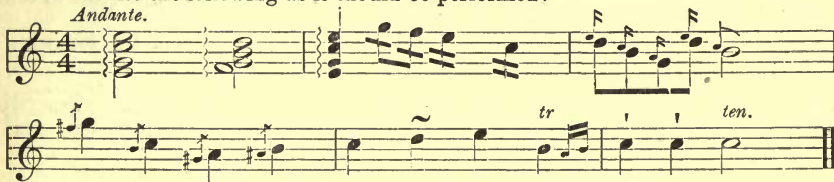
103 Transpose the following a perfect 4th lower. Add the proper signature:—



104 Name the following intervals:—



105 Write the following as it should be performed:—

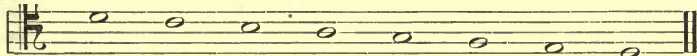


106 Write in the bass clef the descending harmonic-chromatic scale of D $\flat$ .

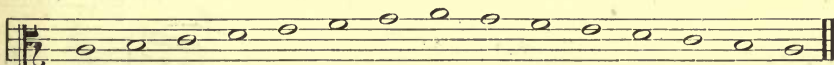
107 Write in the alto clef the ascending harmonic-chromatic scale of C#.

108 Write in the tenor clef the descending harmonic-chromatic scale of C $\flat$ , commencing on the leading-note.

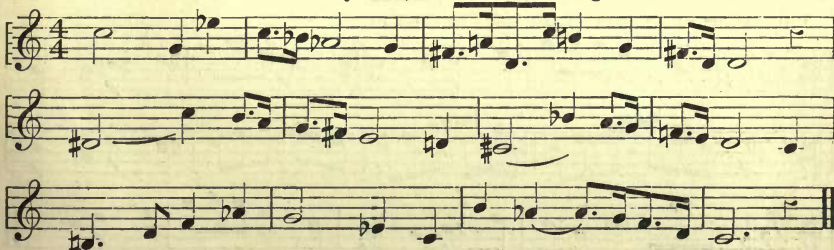
109 Add the accidentals needed to change the following into the scale of D# minor, harmonic:—



110 Add the accidentals needed to change the following into the melodic scale of A# minor:—

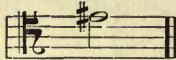


111 Mark and name all the keys in the following passage:—



112 Transpose the above passage (Ex. 111), into the alto clef a major 3rd lower.

113 Transpose the same passage (Ex. 111), into the tenor clef, commencing on the following note:—



114 Re-write the following passage as it should be performed:—

*Andante.*

115 Name the following intervals:—

116 Write in the tenor clef all the augmented and diminished intervals in the scale of E $\flat$  minor.

117 Write an augmented 6th and a diminished 7th above each of the following notes:—

118 Name the minor keys containing the following intervals:—

119 Re-write the following as it should be performed:—

120 Mark and name all the keys in the following:—

## APPENDIX.

## THE MELODIC CHROMATIC SCALE (See page 45).

Although there are no fixed rules for writing this scale the following methods are advised in *ascending*. In *descending*, the form of the Harmonic Chromatic Scale is best (see page 45).

## I. Based on Major Scales.

(a) First write the signature and the diatonic notes of the scale in ascending order.

(b) Then fill in the semitones by adding the "sharpened form" (either  $\sharp$ ,  $\flat$ , or  $\times$ , as may be required) of the 1st, 2nd, 4th, 5th, and 6th notes.

N.B.—Some theorists prefer the flattened 7th to the sharpened 6th, though involving an extra accidental.

*C major.* (or **B $\flat$** )

*E $\flat$  major.* (or **D $\flat$** )

*G $\flat$  major.* (or **F $\flat$** )

*F $\sharp$  major.* (or **E $\sharp$** )

All other ascending chromatic scales based on major scales may be written similarly.

## II. Based on Minor Scales.

(a) First write the signature and the *unaltered* diatonic notes of the scale in ascending order.

(b) Fill in the sharpened forms of the 1st, 3rd, 4th, 6th, and 7th notes.

*A minor.* (or **A**)

*F $\flat$  minor.*

*C $\sharp$  minor.* (or **D $\natural$** )

N.B.—The examples are printed in notes of different sizes for clearness of illustration. The pupil should, of course, write all his notes of uniform size.



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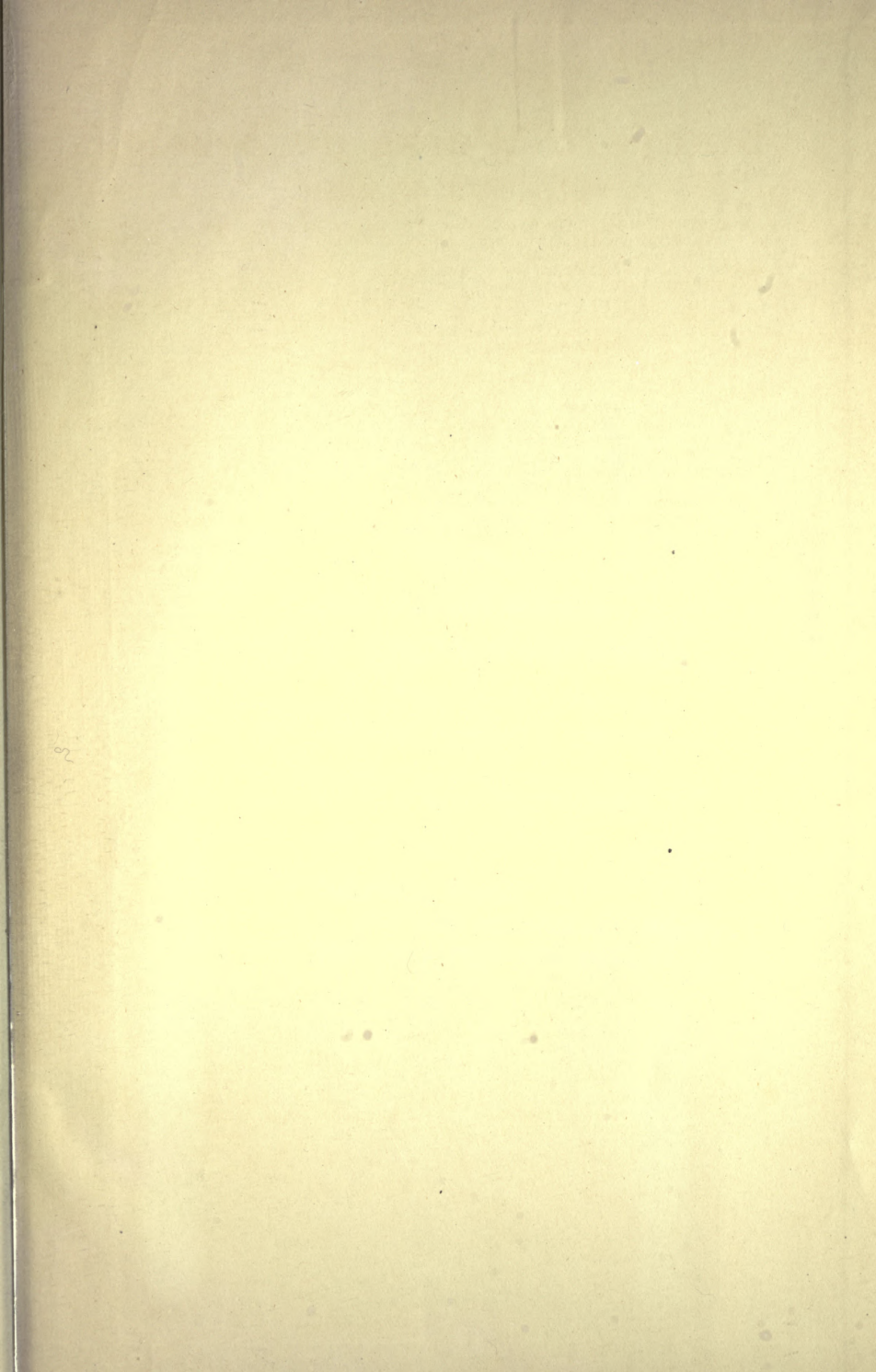
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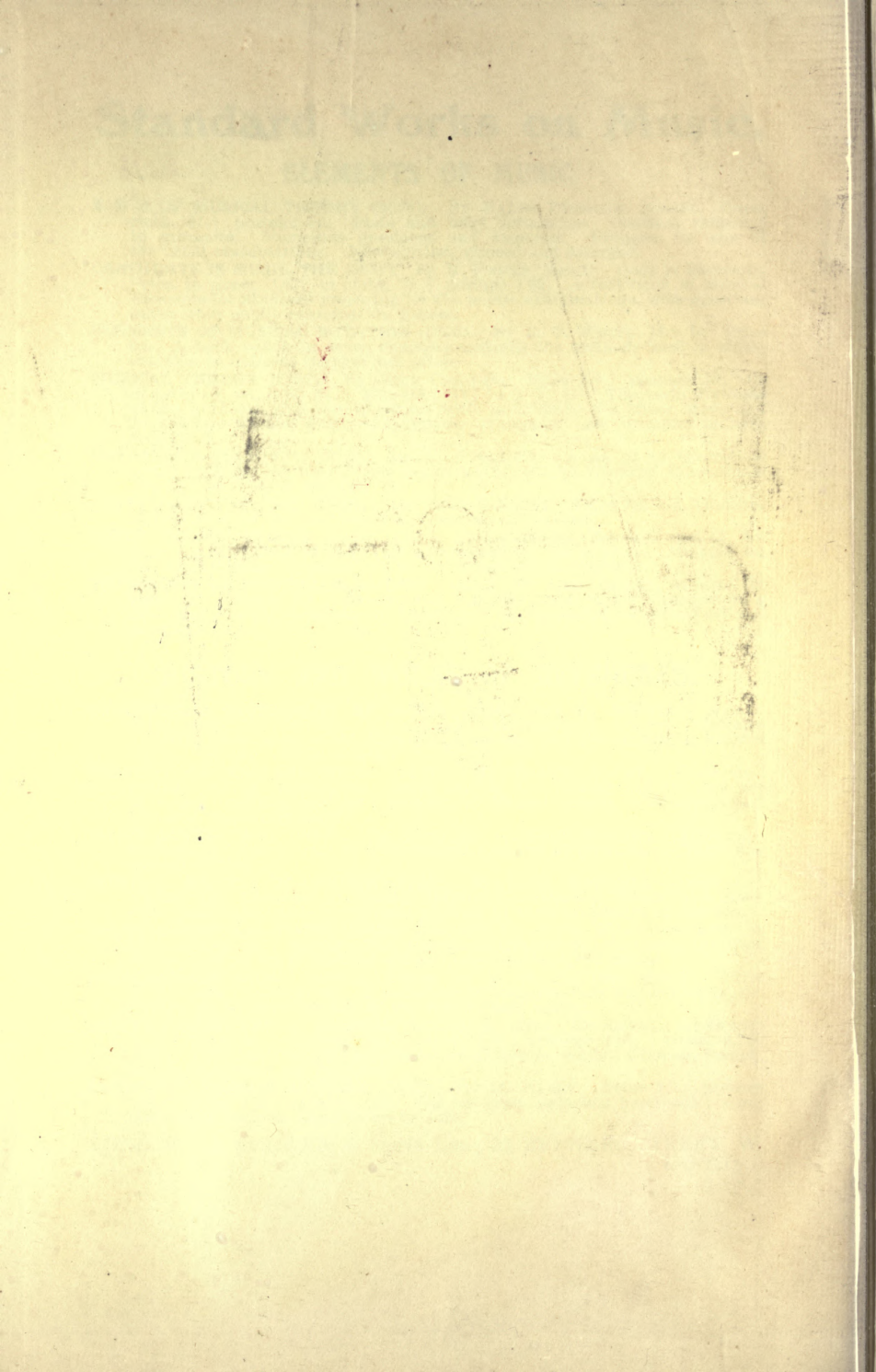
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